ARTEMIDE EDIZIONI

AN ENGLISHMAN IN ROME

1864 • 1877

THE PARKER COLLECTION IN THE MUNICIPAL PHOTOGRAPHIC ARCHIVES

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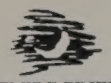

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Edited by Lucia Cavazzi, Anita Margiotta and Simonetta Tozzi
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REGIONE LAZIO
ASSESSORATO AL TURISMO

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AN ENGLISHMAN IN ROME

Introduction

by LUCIA CAVAZZI

John Henry Parker (London 1806-Oxford 1884) was a dedicated English scholar of archaeology who spent his winters in Rome for health reasons, from 1864 to 1877. In his time there he built up a collection of photographs of crucial importance for our knowledge both of nineteenth-century Rome, particularly from an archaeological point of view, and of the history of photography in Rome during this period.

At first his aim was to use the photographs to illustrate his *The Archaeology of Rome,* later published in thirteen volumes between 1874 and 1878. Three catalogues of some of Parker's collection had already been published in Oxford in 1867, 1868 and 1869 for private circulation only, aimed at a mainly English, amateur public.

Parker had decided to undertake the first important photographic documentation of Rome's antiquities ever attempted. He worked with a group of photographers whilst conducting his archaeological research, in the belief that any other method of recording monuments and finds, even drawings by the most skilled draughtsmen of his day, could never match the precision and detail of photographs. In his first catalogue he had in fact written: "The sort of minute accuracy which such a work requires could only be obtained by means of Photographs". It was this very precision in reproduction, offering as it did the possibility of drawing direct comparisons between ancient buildings, that was then needed for the advancement of research.

Parker's interests were, therefore, predominantly archaeological.

In 1868, while in Rome, and a well-known figure in the unique international cultural climate of the day, he founded the British and American Archaeological Society, which provided him with funding to direct excavations that were still at that time authorized by the papal government.

Parker's pictures met with great success, so much so that by 1869 the previous years' catalogues had already sold out. Accordingly, he began to sell his photographs both in England and Rome, and it was in Rome that he hired first Simelli, one of his most active photographers, and then P. Brocard, who was originally responsible for storing the negatives.

Of the more than 3,300 pictures which make up the 1879 *Catalogue of Antiquities in Rome and Italy,* the Municipal Photographic Archives today hold around 800 original prints on albuminate paper. Other, almost complete collections are housed in Rome at the German Archaeological Institute and the British School at Rome, while a group of more than 200 negatives is held at the American Academy. A complete table can be found at the end of this volume to enable readers to check the location of each individual item.

The work on this catalogue was divided between those entrusted with research and those with studying the material itself, particularly that contained in the municipal collection. This collection comprises items from several different sources not yet catalogued and recorded, and in these cases it was necessary to devote considerable time to locating and identifying individual photographs.

Thus it has been possible to catalogue all the pictures, and accompany the photographs with a file-entry and short note on the different subjects, to make identification that much easier. The original numbering system used by Parker has been observed throughout. The essays attempt to position Parker in his contemporary context and examine the contribution made by his photographers. Particular attention is paid to the state of excavation and archaeology in Rome during this period.

It is not easy to determine how the vast collection of Parker photographs - for the most part in excellent condition - was built up. A Cartocci bequest and other acquisitions appear in the list of sources, which are not, however, always specified.

These additions were made after the first large exhibition of early photographs which took place in 1953, and were followed by the substantial purchase from the Miconi-Rocchi company in 1959, and the Di Capua bequest in 1985.

A selection of original pictures of special interest for various reasons was mounted on acid-free card or kept in the original albums. These were exhibited at Palazzo Braschi in Rome to give scholars the chance to examine the pictures close up and appreciate their appeal as vestiges of a bygone age.

These photographs, as was noted above, were the work of a group of seven or more professional photographers active in Rome at the time. The group included Carlo Baldassarre Simelli, the first and most regular of Parker's collaborators, as well as Francesco Sidoli, Filippo Lais, known also for his work as a portrait photographer, and Giovanni Battista Colamedici, who worked in the catacombs taking photographs with a magnesian light. However, the attribution of many of the photographs is still uncertain.

Nearly all the pictures demonstrate considerable artistic skill, and most are of Rome, although others cover the area immediately outside the city, the excavations at Pompeii, and sites in central and southern Italy. The photographs taken in Rome give the impression of a well-nigh uninhabited nineteenth-century city, during the transitional period from the papal government to the Unification of Italy. This was for technical reasons, partly due to the fact that the art of photography was in its infancy, and partly in order to meet the needs of research.

The main subject of the photographs in this catalogue is without any doubt archaeology with its wealth of monuments, details of buildings, finds and excavations, as well as objects in the museums of Rome. But there is no lack of attractive views of baroque and modern Rome, which indicates that many different interests are represented in the collection. Besides archaeologists, those interested in photography, urban development, history and architecture will find something meriting closer attention whatever their chosen field.

On the occasion of this first publication brought out by the Municipal Photographic Archives, we would like to express our warmest thanks to Prof. Carlo Pietrangeli, who is well-known as the founder of the municipal photographic collections, having built them up with great enthusiasm and skill over the years.

Once again his help has been invaluable and his readiness to take part in this project unfaltering.

It is greatly to be hoped that this important catalogue, presented to the public at the conference *La fotografia a Roma nel secolo XIX. La veduta, il ritratto, l'archeologia,* held at Palazzo Braschi, Rome, on December 12 and 13 1989, to mark the 150th anniversary of the birth of photography, may be the first in a series of publications devoted to the fascinating but relatively unknown material in the municipal collection.

The Origins of the Parker Collection

by CARLO PIETRANGELI

Until quite recently, when people talked about the valuable photographic collection put together by the English publisher and amateur archaeologist, John Henry Parker, around 1870, with the help of Italian photographers in Rome, they referred to the complete collections of the German Archaeological Institute and the British School at Rome. It was also common knowledge that a group of 200 negatives from the Parker collection were saved from the fire in the Molins studio at Palazzo Negroni Caffarelli, Via Condotti, in July 1893, and that these were to be found at the American Academy in Rome. It had further been discovered that 80 calotypes in the Tuminello Collection in the Central Institute for Cataloguing and Documentation belonged to the Parker series.

Moreover, some Parker photographs were known to be in the Bodleian Library in Oxford, the Ashmolean Museum, also in Oxford (where Parker had spent a period as Director), as well as the British Museum and South Kensington Museum in London. Furthermore, a recent (1981) American publication has revealed the existence of a group of Parker's photographs at the Kelsey Museum of Archaeology in the United States.

Obviously these are the most famous examples, but there are bound to be many other museums and libraries that contain works from the Parker collection.

But what was not known was that a remarkably complete series of Parker's photographs was located in the photographic archives of the City Council of Rome at Palazzo Braschi. I believe the oldest of these come from the collections of the Rome City Council Archaeological Commission.

When I started work in 1938, over fifty years ago, at the City Council, Dept. 10, Antiquities and Fine Arts, there were two main items in the municipal collections. One was an album, with modern binding and an antique print on the cover, containing some 90 photographs of the walls of Rome, with printed captions glued onto the bottom of each. This album bears the number AF 6049 and the following words: MONUMENTORIUM URBIS ROMAE / ARTE PHOTOGRAPHICA RELATORUM / SERIES AMPLISSIMA / AD IPSIUS URBIS FORMAM / ET HISTORIAM ILLUSTRANDAM / MAXIME IDONEA / COLLEGIT EDIDIT / IOANNES HENRICUS PARKER. Another good collection in the Parker series consisted of loose photographs stuck on black Bristol board. These two items from the municipal collection were transferred some time ago to the Municipal Photographic Archives.

In 1953 there was a photographic exhibition in Palazzo Braschi in Rome. One of the results of this was to spur us on to seeking out more photographs to add to the municipal collections.

This was how I was able to locate a volume from the Parker series, with its binding in perfect condition, in an antiquarian bookshop in Rome, and it was added to the Palazzo Braschi collection. The album bears the number AF 6051 and contains a selection of 80 slightly faded photographs showing Roman walls and monuments from various periods. The writing on the cover is identical to that on the other album, except for the following phrase added below: PROSTAT ROMAE APUD SPITHOEVER IN PLATEA HISPANICA. It also bears the hand-written surname Simelli underneath, evidently Carlo Baldassarre Simelli (1811- post 1877), one of the most well-known photographers to work with Parker.

An extremely important group of photographs, numbering many hundreds and mounted in an album, was purchased from the Miconi Rocchi Company at 32, Via Ottaviano, Rome, (their studio still function). However, it was only discovered recently that some of the photos come from the Parker series, and these constitute a very important addition to the municipal collection. Another group of photographs was donated by Comm. Virio Cartocci of Alessandria and formed part of the collection of his father, the painter Lucilio Cartocci from Rome, who was known particularly for his highly detailed drawings of entire streets of buildings. Those published include Via della Conciliazione and Via Giulia.

Finally, I would like to mention the recent donation made to the Municipal Photographic Archives, by Alberto and Costanza Di Capua in 1985, and consisting of 125 old photographs of Rome, a good many of which come from the Parker collection.

Other Parker photographs may have been acquired along with other collections either bought or donated to the Council during the

last few decades (e.g. the Giglioli, Muñoz, Simonetti and Di Castro collections).
The original Parker photographs at Palazzo Braschi now number around 800. This gives me a certain amount of satisfacion, as I feel partly responsible for the marked increase in the collection.
This collection, named after its creator John Henry Parker, is well known to archaeologists, who have come to look on it as an important source of information for research and study. This is less the case with medieval and modern art historians, who would do well to remember that many monuments and monumental areas that have now changed or even disappeared altogether are welldocumented in this collection which merits their closer attention and further study.
A cursory glance through the volume by Bruno Brizzi, published in 1975 by Edizioni Quasar, and containing photographs from the German Archaeological Institute, should be enough to convince them to follow my suggestion.

John Henry Parker's Photographic Project

by ANITA MARGIOTTA

The continued interest in Italian art demonstrated by a wide range of cultural circles in England throughout the 19th century was reflected in the birth of successful artistic movements such as the Pre-Raphaelitism. It acted as an intellectual and literary stimulus for major cultural figures in the Victorian era, and increased interest in Italy at all levels.

This is especially noticeable in the work of painters, sculptors and architects for whom Italy, with its monuments and masterpieces, became the main source of inspiration. Often these artists were further encouraged by rich English patrons and members of the cultured class who came to Italy to admire its natural and artistic beauty for themselves.

The most famous and influential art critic and theorist in Victorian England was John Ruskin. The contribution made by his ideas and works, apart from being of fundamental importance to the Gothic Revival movement[1], exerted a great influence on the education of a whole generation.

His visits to Italy and writings on Italian art from the Middle Ages to the Renaissance (his book *The Stones of Venice* was published in 1851, and his fundamental work *Modern Painters* dates from 1855-60) persuaded artists, intellectuals and members of the upper class alike to travel to Italy. It had been the fashion in England, ever since the 18th century, to go on a Grand Tour - a cultural journey through artistic and historic sites in Italy - but by now it had spread to several classes of English society.

The wide range of interests came to include photography, which developed early in England. Ruskin's critical theories regarded representational truth and sincerity as a moral duty for the artist, and they immediately found an echo in the life-like pictures produced by the new technique[2].

These critical precepts, therefore, had a considerable effect on English photography. A statement by Aaron Scharf demonstrates this point: "In France, from around 1850, the predominant features of landscape painting were the transient feeling of nature, the general impression of faithfulness to the original, fleeting light and variable weather conditions. In England after Turner and almost up to the end of the century, especially under Ruskin's all-pervasive critical influence, landscape painting was typified by the addition of minor narrative episodes, demonstrations of virtuosity, diligence and meticulous attention to detail".[3] This distinction is equally valid for the photographic style of the two countries.

Cultural interests as well as enthusiasm for the new technique were also responsible for bringing the first English exponents of photography to Italy to immortalize the country's natural beauty and artistic masterpieces.

Here we need only cite two of these early travellers: William Fox Talbot, the creator of the first photographically-produced drawings, and the Rev. Calvert Richard Jones, his immediate successor in the use of the calotype, or talbotype, technique, which freed photography from the limits of the daguerrotype, giving the new art the possibility of achieving ever greater heights and a more widespread circulation.

Talbot came to Italy on his honeymoon in 1853, before developing the photographic technique named after him, the inspiration for which came to him on Lake Como[4]. Calvert Jones came in 1846, having already mastered the calotype technique, and he combined, like other photographers after him (e.g. William Robert Baker, John Shaw Smith) the customary Grand Tour with photography. These valuable historical photographs, which are frequently found in English museums and collections, took the place of the drawings and watercolours produced by travellers from previous generations.

Although the travels of these two English pioneer photographers did not leave much of a mark in Italy, the presence of two photographers who settled and worked in Rome certainly did. They were the Scotsman Robert MacPherson from Edinburgh and James Anderson, born in Belncarn, whose real name was Isaac Atkinson.[5] MacPherson was in Rome from 1840 and left a set of very beautiful, high-quality pictures showing the city and its surroundings, some of which are kept at the Municipal Photographic Archives, and their choice of subject-matter reflects the influence of Ruskin's critical theories.

Anderson, who arrived in Rome in 1838, was a painter of modest

talent who began to take an interest in photography in response to the demand. He took pictures of views of Rome and of sculptures and paintings. It is interesting to note that Anderson and MacPherson first worked in the Vatican Museums taking pictures of ancient sculpture, as many other photographers were to do later. Around 1860, when the technique of photography was already firmly established, another Englishman was working in Italy. He was the scholar and publisher John Henry Parker, whose background can be linked to the English cultural climate of the mid-nineteenth century, of which he was typical.

* * *

Born in London in 1806, Parker was basically a scholar, having studied first Gothic architecture and medieval art, and then archaeology. He was greatly influenced by the doctrines of John Ruskin and by his association with the Gothic Revivalists. In 1832 he settled in Oxford, taking over from his uncle, Joseph, as manager of a bookshop where he also worked as a publisher. This fact stimulated his research and encouraged him to write and publish short pamphlets and books on the history of English architecture, such as *A Glossary of Terms used in Grecian, Roman, Italian, and Gothic Architecture* (published in 1836), mainly aimed at Oxford University students. Parker also published the texts of lectures he gave to learned societies (in 1839 he was a founder member of the Oxford Society for Promoting the Study of Gothic Architecture), such as *An Introduction to the Study of Gothic Architecture,* in the foreword to which he announced that this was to be the subject of his forthcoming lectures to the young members of the Oxford Architectural Society in the spring of 1849. A member since 1840 of the newly-founded Archaeological Institute of Great Britain and Ireland, he had published the first five editions of the *Archaeological Journal*[6].

During the spring of 1859 Parker made his first trip to Italy, visiting Rome and Ravenna with the intention of studying the medieval mosaics and classifying them in a book that was published in 1866. Meanwhile his reputation as an erudite scholar and connoisseur had come to the notice of Queen Victoria and Prince Albert, and, in 1963, the latter entrusted him with the task of studying the medieval construction of Windsor Castle. This, as Parker himself was to state, forced him to interrupt his research on the mosaics[7]. It was also at this time that he had the first of his attacks of rheumatic fever which were to accompany him for the rest of his life, and force him for to spend many winters in the milder climate of Rome.

In fact, in 1867, Parker wrote in the first of his photographic catalogues: "In the winter of 1864 I was recommended by my physician to go to Rome, in order to avoid the cold and damp of an English winter, after a very serious and dangerous attack of rheumatic fever".[8] From then on, he came to Rome for thirteen consecutive winters, from 1864-77, returning home only when the warmer season permitted, until old age and fatigue forced him to give up travelling.

Parker's months in Rome were very active and fully taken up with research, and encouraged him to turn his attention to the more specific field of archaeology. Indeed, it is likely that his choice of Rome was made directly because of his scholarly interests. He chose that city in preference to the Côte d'Azur (after the first attack of rheumatic fever Parker spent a winter at Menton), and he himself confirms this: "He also (his doctor) mentioned as a reason for preferring Rome to any other place, that I should there find both amusement and employment, in the investigation of the very interesting Antiquities of the Eternal City... I not only recovered my health, but found Rome suited me so well, that I have returned to it for two more winters, and hope to do so again"[9].

Parker took an interest in Christian archaeology as soon as he set foot in Rome, and on his return to England he gave lectures on the early Christian churches. But soon he began to devote himself to archaeology, taking part in the excavations of Lanciani, Visconti and Rosa, or else directing digs himself, which were funded by the British Archaeological Society.

These included the exploration of the so-called Porta Chiusa and the stretch of the Claudian aqueduct near Porta Maggiore, in 1868, and of the Servian Walls near Porta Capena in the following year.

In 1865, he became one of the founder members of the British and American Archaeological Society of Rome with offices in Via S. Nicola da Tolentino, of which he was vice-president for many years[10].

That same year, Parker devised the idea of writing *The Archaeology of Rome,* an enormous research project divided into thirteen parts arranged by subject, and published between 1874 and 1878-83. The complete work constitutes a research into archaeological sites (ancient walls, aqueducts, forums etc.) in which the author, after a short introduction, accompanies each individual plate, illustrating the subject dealt with in each volume, with critical, historical and, at times, autobiographical notes[11].

The idea, revolutionary at the time, was to illustrate the texts with photogravures. Many of these were produced by the Parisian Dujardin, from photographs he had commissioned from professional photographers in Rome since 1864, both as illustrations for the actual book and as an aid to research.

Until then all illustration requirements in archaeology and art history texts - a great number of which were produced during the 19th century by theorists, historians and connoisseurs - were met by drawings made as accurately as possible, as was the case with

Parker's own book on the mosaics of Rome and Ravenna.
Meanwhile, from 1864 to 1871, Cavalcaselle was using a considerable number of his own drawings for his work on the history of Italian painting[12] and for the monographs he wrote on individual artists. These drawings had to be both descriptive and a means of comparing the style of works of art in order to attribute anonymous works, and catalogue each artist's complete output.
But even in those early years, photography was already better equipped to fulfil this goal than drawing, given the objective precision of the technique compared to the subjectivity of an artist. The only thing, needed was the kind of mind capable of exploiting photography for this purpose.

In Italy the veduta painting genre had led to the grafting of photography onto the existing art of engraving and painting, geared to producing souvenir pictures that highlighted the picturesque. On the contrary, a man like Parker, an Englishman committed to the school of Ruskin and the Gothic Revival and therefore committed to rigour and the search for objective truth, could not fail to grasp the enormous potential photography offered the arts.

Parker may therefore be considered a pioneer of photographic projects associated with architecture, particularly close-ups of ornamental details of individual buildings, and excavations.

There is no doubt that Parker found a great many professionals capable of supplying his needs, given the development of photography in Rome, especially in the years 1860-70. Indeed , on his arrival he formed a friendship with Carlo Baldassarre Simelli, a typical engraver turned professional photographer, who was also interested in archaeology. Simelli became the first photographer to work with Parker, and is now known to have been the author of the first group of photographs in the collection.

Within the field of his archaeological research Parker also showed an interest in the area around Naples. Here excellent work was being done by the photographer Giorgio Sommer, who, like Simelli, was one of the men who introduced Parker to the new technique[13].
When he arrived in Italy, Parker must already have been fairly familiar with pictures produced by the photographic process, since he wanted to use them for the purposes of documentation.

After all, he knew John Ruskin, whose early, pioneering enthusiasm for photography is well known. As early as 1845 the latter had thought of creating a photographic archive of a whole city, by collecting daguerrotypes of certain Venetian Palazzi.[14] Also, during his youth in Oxford, Parker must have had the opportunity of meeting and mixing with some of the leading lights of that great era of English calotypes. In 1821, at the age of 19, Calvert Richard Jones matriculated at Oriel College, Oxford, as did Christopher Rice Mansell Talbot, the cousin of the future inventor of the calotype, and later to become a photographer himself. William Robert Baker was also at Oxford from 1828[15].
During the period 1845-50, after some years in the city, where they could have come into contact with the young Parker, they became the excellent calotypists we know today. They all chose Italy for their Grand Tour and brought back photographs they had taken of it. There is nothing to suggest that the three artists did not keep in touch with the scholar, who in the meantime had become a publisher in Oxford.
Furthermore, in 1854, some members of the London Society of Antiquities, of which Parker himself was a member, founded an Antiquarian Photographic Club, with the purpose of collecting together pictures that would be a useful aid to research and also further the aims of the club[16].
Parker's plan to make a collection of photographs of the city of Rome was therefore undoubtedly influenced by the gradual adaptation of numerous scholars and early English photographers to this technological innovation. The existence in Rome of experienced photographers, whose numbers were constantly on the increase due to the expansion of photography and the development of a market for their work, enabled these pictures to be produced.
Charles Smeaton was the only one of Parker's photographers who was not Italian, and he was only active during the early years.

* * *

By the end of his period in Rome Parker had commissioned as many as 3391 photographs, which, apart from comprising a highly interesting document of Rome, also take in the city's surroundings and ancient sites in Etruria and Tuscany, and include the area up as far as the Adriatic and down towards the city of Naples.
Yet leafing through the several volumes of his work *The Archaeology of Rome* one finds that only a small number of the photographs produced for the author actually illustrate the text.
The initial aim, therefore, of using photographs in his archaeological books, and as evidence to support his personal theories, for example on the precise interpretation of certain lost sites or the dating of certain buildings, was later combined with, and replaced by, the further aim of providing photographs of the sites for people who were unable to go and see these places for themselves. The pictures "were originally intended to illustrate the book on the Antiquities of Rome, and to enable persons who had not the opportunity of visiting the spot to be able to follow my arguments when I differ from the received authoritie", wrote Parker in the preface to the 1869 catalogue.
For this reason, the number of pictures Parker commissioned increased considerably, especially after he obtained permission to

photograph in museums and catacombs with the aid of a magnesian light, and consequently added the sections on painting and sculpture.
Also the interest his photographs aroused in a wider public led Parker to increase his sales, and as time went by there was a gradual relaxation of the strict methodology which had conditioned his choice of subjects. This even led him to commission views of baroque Rome, a departure from his original plan, and renounce any link between the photographs and his writings.
From the very beginning, Parker had allowed his photographs to be sold separately. They could be bought after selection from the catalogues Parker produced, either in London at various outlets he recommended[17] or in Rome from Simelli in Via del Corso and later at P. Brocard's studio in Via Felice.
This was how the magnificent photographic volumes came to be put on sale at the Spithoever bookshop, each containing around 100 pictures from the collection. Two of these are held by the Municipal Photographic Archives, the first is on the walls of Rome, signed by Simelli, and contains the first 80 photographs to be produced, and the second comprises a selection of some of the pictures from the collection, published in 1868 and 1869.
However, Parker's archaeological research did not generate as much interest among his contemporaries. In fact, Parker was never a true archaeologist. He was a scholar who carried texts by Pliny and Livy with him on his trips around the city, and attempted to use archaeological finds as the basis for cataloguing types of walls and sites of ancient buildings, purely on the grounds of literary sources. Most of the time he took no account of the complicated stratification and changes that had taken place over the course of the centuries in the places he examined.
His firm beliefs brought him into conflict with Canina and other archaeologists, as he himself makes clear. He maintains that very likely his permit to take photographs with a magnesian light was revoked in 1870, after having been granted in 1866, not because the light damaged the frescoes, as had been claimed, but on account of the dispute which arose over his dating of certain paintings which conflicted with the official view[18].
The main accusation brought against Parker both in Italy and his native England was that he departed from well-established theories without sufficient evidence, while his judgements were often considered to be unorthodox.
One of the greatest English archaeologists, J.H. Middleton, in his book *The Remains of Ancient Rome* (1892), censured Parker's work in a well-known statement in which he declared the latter's theories utterly without foundation[19]. Moreover, Gori, in his 1877 reference to the publication of Parker's book *The Catacombs of Rome*, expresses amazement at how the author dares publicize his opinions so openly, since they are nowhere consonant with those of the author from Rome! (Gori was referring to the book by G.B. de Rossi, *Roma Sotterranea*). He continues: "But the unique feature which will compel connoisseurs of antiquity to seek out this book by Mr. Parker, consists in the photographs of the Catacombs he has commissioned"[20].
This critical comment clearly demonstrates how, even in his own day, Parker's photographs were considered superior to his archaeological studies. This applies even more today since, unless it be for their purely documentary value, nobody researches into the author's writings on the archaeology of Rome, which are kept in the libraries of the American Academy, the British School at Rome, and the German Archaeological Institute. The pictures from his collection, on the other hand, continue to acquire ever greater importance both within the history of nineteenth-century photography and as an archaeological record of places which today are either totally transformed or have disappeared altogether.
Virtually complete collections can currently be found at the German Archaeological Institute and the British School at Rome, which has inherited the works originally belonging to the British and American Archaeological Society of Rome that Parker had supplied with a series of his own photographs so that they could be consulted by anyone interested in studying the city[21].
When Rome became the capital of Italy, no more permits were given for private excavations. Parker's character and methods, despite his modern use of photography, still bound him to the world of scholars and academics in pre-unification Rome, and he gradually became less active.
An examination of the photographic catalogues published by the author reveals that the thousand or so photographs taken between 1864 and 1868 are mostly concerned with archaeology and the early Middle Ages. However, the marked increase in the collection relating to the period between 1869 and 1871-72 deals with a wider range of subjects. One of the explanations for this is that the number of photographers working with Parker had increased from the previous small group of three (Simelli, Smeaton and De Bonis). From 1872-77, we can discern a gradual but significant drop in the number of photographs commissioned. For example, there are no pictures dated 1873 in the complete catalogue. The subjects recorded tend to be paintings, sculptures, government excavations in progress at the time, and views of other places in Italy.
In 1877, Parker finally ceased his journeys to Rome and returned to Oxford, where he died in 1884. Here he became the curator of the Ashmolean Museum of History and Archaeology.
King Victor Emanuel II decorated him with the Cross of the Order of Saints Maurizio and Lazzaro and he was also awarded many other honorary posts during his lifetime.

[1] On this movement cf. *A History of the Gothic Revival,* by Charles L. Eastlake (1872), Leicester University, New York 1970.

[2] On Ruskin's critical theories cf. L. Venturi, *Storia della Critica d'Arte,* Turin 1964, pp. 190-96. On Ruskin's attitude to photography, from his initial enthusiasm to his subsequent cooler response, cf. A. Scharf, *Art and Photography,* London 1968, It. ed. Turin 1979, pp. 94-101.

A. Scharf, op. cit. p. 75.

[3] Cf. B. Newhall, *Storia della Fotografia,* New York 1982, It. ed. Turin 1984, p. 23.

On these photographers' careers cf. esp.: P. Becchetti, *Una Dinastia di Fotografi Romani: gli Anderson,* in *Archivio Fotografico Toscano,* II, 4, 1986, pp. 56-57; and P. Becchetti-C. Pietrangeli, *Un Inglese Fotografo a Roma: Robert MacPherson,* Rome 1987; S. Tozzi and A. Margiotta in *Pittori Fotografi a Roma 1845-1870* exhib. cat., Rome 1987, pp. 26 and 64-65. On foreign photographers in Rome in the 19th century cf. W.M. Watson in *Images of Italy. Photography in the Nineteenth Century,* exhib. cat., South Hadley, Massachusetts, 1980.

[6] Cf. *An Introduction to the Study of Gothic Architecture,* Oxford and London, John Henry Parker MDCCCXLIX (dedicated to Rev. William Sewell, President of the Oxford Society for Promoting the Study of Gothic Architecture), preface: "This little work was originally written as part of a series of Elementary Lectures recommended by the Committee of the Oxford Architectural Society to be delivered to the junior Members of the Society, in the spring of 1849". On Parker's research cf. also K.A. Breisch in *A Victorian View of Ancient Rome. The Parker Collection of Historical Photographs in the Kelsey Museum of Archaeology* exhib. cat., University of Michigan 1980, pp. 13-20.

[7] Cf. *Mosaic Pictures in Rome and Ravenna Briefly Described,* by John Henry Parker, Oxford and London 1866, introduction: "Before this little work was completed I was called off from this and other things to undertake for Her Majesty the *History of the Fabric of Windsor Castle* from the original builders' accounts, which required my whole attention".

[8] J.H. Parker, *A Catalogue of a Series of Photographs Illustrative of the Archaeology of Rome,* Oxford 1867, p. 5.

[9] Ibid.

[10] "In 1868 (actually 1865) Mr. J. H. Parker founded a British and American Archaeological Society for the study of the Antiquities of Rome. To this end he has had more than 3,000 photographs taken of the most celebrated of our monuments, and each year devotes a certain amount of money deriving from private donations to excavate in places which may throw light on questions concerning the city's topography. The Society holds its lectures each Friday in a room in Vicolo Alibert, and during the following days takes people to the sites to visit the monuments dicussed. F. Gori, in *Archivio Storico Artistico Archeologico e Letterario della Città e Provincia di Roma,* vol. I, Rome 1875, p. 155.

[11] The 13 volumes comprise: 1) *The Primitive Fortification;* 2) *The Walls and Gates;* 3) *The Historical Construction of Walls;* 4) *The Twelve Egyptian Obelisks;* 5) *The Forum Romanum;* 6) *The Via Sacra;* 7) *The Flavian Amphitheatre, Commonly Called the Colosseum;* 8) *The Acqueducts of Rome;* 9) *The Tombs in and near Rome;* 10) *Sculpture;* 11) *Church and Altar Decoration in Rome;* 12) *The Catacombs of Rome;* 13) *Early and Medieval Castles of Rome.*

[12] G.B. Cavalcaselle-J.A. Crowe, *A New History of Painting in Italy from the Second to the Sixteenth Century,* (1864-71), It. ed., *Storia della Pittura in Italia,* 2 vols., Florence 1875-1909.

[13] On Simelli's career cf. S. Tozzi and A. Margiotta (op. cit.), pp. 91-2 and 128-29. On the relationship between Sommer and Parker, cf. M. Miraglia, *Note per una Storia della Fotografia Italiana (1839-1911),* in *Storia dell'Arte Italiana, Grafica e Immagine, II, Illustrazione e Fotografia,* 9**, Turin 1981, p. 483.

[14] Cf. A.Scharf, op. cit., p. 97.

[15] Cf. *The Romantic Era. La Calotipia in Italia 1845-1860* (exhib. cat.), Florence 1988.

[16] Cf. K.A. Breisch, op. cit., p.19.

[17] Mr. Arnott, mentioned by Parker in the 1868 photographic catalogue, Mr. Edgard and Mrs. James Parker, in the 1869 volume, Mr. Stanford in the 1879 catalogue.

[18] As mentioned in K.A. Breisch, op. cit., p. 16. This also provides us with information for the dating of the photographs indicated as taken with magnesian light (cf. nos. 2091-191, 2227, 2989, 2991), particularly when included in the parts of the '79 catalogue which would suggest a later date on chronological grounds.

[19] Cf. *Dictionary of National Biography,* vol. XV, Oxford 1968, under Parker.

[20] F. Gori, *Archivio Storico,* op. cit. vol. II, Rome 1877, p. 231.

[21] Cf. J.H. Parker, *A Catalogue of Three Thousand Three Hundred Photographs of Antiquities in Rome and Italy,* London 1879, introduction: "There is also a nearly complete set in the library of the British and American Archaeological Society, which is very convenient for those visitors who spend the winter season in Rome...". In Parker's day complete collections could also be found in England at the Ashmolean Museum , Oxford, and at the British Museum and South Kensington Museum in London. In the US an almost complete collection of photographs is kept at the Kelsey Museum of Archaeology in Michigan.

Parker's Photographers

by SIMONETTA TOZZI

John Henry Parker did not take one of the 3391 photographs in the Rome collection that made him famous, they were actually the work of various collaborators. Parker, however, very rarely mentions these photographers and only once refers to them as artists when he specifies on the first page of his catalogue that: "All these Photographs are by Simelli... others have the names of the artists attached to them".[1] Yet, when the English archaeologist and scholar first arrived in Rome, professional photography was in a phase of rapid expansion.

Studios were being set up, and the actual sale of these new 'works of art' was being organized both in bookshops and shops that sold prints. Photography was then a revolutionary new technique for reproducing images which continued in the tradition of the landscape artists and engravers, but at the same time sought to go beyond it. Even though it was considered inferior to painting at first, it gradually went on to become an art in its own right.

The photographers began as artisans running small family enterprises which grew into veritable 'dynasties', like the Alinaris of Florence, controlling important businesses. These photographers first made a name for themselves internationally at the World Exhibitions in Paris and Brussels which gave them a European dimension and permitted them to become more widely known. The photographic business in Rome was dominated by the Andersons - who later merged with the Alinaris - Cuccioni, the Molins-Altobelli partnership, which was not only greatly involved in photography but also in the circulation of the actual pictures, MacPherson, who carried on the tradition of the foreign photographers who had worked in Rome before him, and the D'Alessandri brothers[2]. Information on the photographers who collaborated with Parker can be found in the catalogues that the English scholar himself edited. The first, published in Oxford in 1867, includes photographs nos. 1 - 755 taken in the winters of 1864-6, and although it does not list the names of the photographers, these works can be attributed to Simelli, as we shall see later. The second, published in Oxford in 1868, contains photographs nos. 756-1100 which were taken in the winter of 1867-68 by Simelli, Smeaton and De Bonis, as Parker himself informs us. The third catalogue, published in Oxford in 1869 contains photographs nos. 1101-1623 taken by Giovan Battista Colamedici, Charles Smeaton, Francesco Sidoli, Carlo Baldassare Simelli, Filippo Spina and Filippo Lais in the winter of 1868- 69. The last catalogue, which comprises all the photographs in the collection, was published in London in 1879, but does not list any of the seven photographers included in the previous catalogues.

* * *

Carlo Baldassare Simelli (Stroncone 1811 - Rome post 1877) was Parker's most frequent collaborator and, in fact, took most of the photographs in the collection. It has also been suggested that it was actually Simelli who gave the Englishman the idea of building up a stock of photographs that he could use to illustrate his writings[3].

Simelli started out as a painter and engraver[4], and actually took up photography in 1860 or thereabouts; he in fact took the photographs which appeared in the *Antiquités chrétiennes de Rome du V au XVI siècle. Décrites par le chanoine Barbier de Montault et photographiées par C. B. Simelli,* published in 1864. This was a series of pamphlets illustrating the antiquities of Rome. Each one comprised three photographs and three pages of text, and they were the first example of a publication in which photographs were used to accompany a written work. Parker met de Montault and, as the English scholar recalls, it was the Frenchman who first directed his studies towards the antiquities of Christian Rome[5].

Simelli also worked as a portrait photographer, utilizing his experience as an artist, and soon achieved a certain reputation.

In fact, his studio in the garden at 509, Via del Corso - the address indicated on the back of his photographs - was always filled with the bourgeoisie who loved to be photographed by him.

The address of Simelli's studio also appears on the back of photograph no. 161 in the Parker collection, which bears the following inscription: "FOTOGRAFIA SIMELLI IN ROMA... *Laboratorio Corso n. 509 nel Giardino*". When Simelli moved to Frascati, his studio was taken over by the French photographer, Chauffourier,

who left Palermo to settle in Rome in 1871.
The meeting with Parker was of great importance to Simelli and it turned out to be the beginning of a real friendship. He was also one of Parker's earliest collaborators and the one who worked with him the longest. It is interesting to note the comment Parker made in the description of plate XIV in the second edition of Volume I of his *The Archaeology of Rome* when, speaking of the chance discovery of some stone lion heads on the banks of the Tiber in 1868, he informs us that: "They were discovered by accident in 1868, when Mr. Parker and the photographer whom he then employed, Signor Simelli, went down the Tiber from Ripetta in a punt, in order to see the remains of the wall and towers on the bank..."[6], which more or less confirms the fact that Simelli was indeed one of Parker's earliest collaborators. Also, even though the early photographs in the collection, which were taken between 1864-66, are not accredited to any particular photographer in the catalogue, they can almost certainly be attributed to Simelli. Proof of this is to be found in the Municipal Photographic Archives where an album containing photographs of the Roman walls and gates, that correspond to the first 80 photographs in the said catalogue, indicates Simelli as the author on the frontispiece[7].
As far as the photographs taken during the winter of 1867-68 are concerned, Parker himself informs us that the majority were by Simelli, and only a few were the work of De Bonis and Smeaton. It is evident, therefore, that Simelli worked with Parker continually, taking the early photographs, at least up to no. 755, and then working alongside other photographers who collaborated on the 1869 catalogue.

* * *

The photographer **Giovan Battista Colamedici** (who worked in Rome from 1866 to 1907) did most of his photography for Parker's catalogues, although he also became fairly well-known as a portrait photographer, as the inscription on the back of a *carte de visite* format photograph in the municipal collection would indicate. It is a portrait of a man, on the reverse side of which is written: "FOTOGRAFIA ITALIANA/ BREVETTI/ *d'invenzione/ Gio. Batt. Colamedici/* ROMA/ VIA UFFICI DEL VICARIO No. 43/ *presso Monte Citorio.*
Colamedici's work first appears in the 1869 catalogue, and he is indicated as specializing in the photography of frescoes with the use of magnesian light, in the catacombs in Rome and Naples.
Smeaton had previously photographed the catacombs, but Colamedici, who was extremely well-known for his use of magnesian light, a very advanced technique in those times, took over from him.
There are more references made to Colamedici than any of Parker's other photographers, and his name is mentioned in both newspapers and publications reporting archaeological finds, which is probably due to the fact that he was the official photographer of the British Archaeological Society and had various connections with that world. For example, the scholar, Fabio Gori, wrote an article, published in *Il Buonarroti*[8] on June 11, 1871, in which he first commended "the Englishman, J. H. Parker, who has rendered such a great service to Roman antiquities", and then went on to list the various places that he had photographed, mentioning in particular "...those buried deep in the bowels of the earth, like the catacombs constructed in the pagan hypogea in Rome and Naples, illuminating them with magnesian light, a technique with which Parker's present G. B. Colamedici has achieved the most perfect relaborator, sults" [9]. Gori concluded his article by declaring, in the name of modern science, that it would be most useful if the government were to supply public libraries with copies of the catalogue, as he considered it unique of its kind and indispensable to artists and scholars alike.
Colamedici seems to be most well-known for his series of photographs of the frescoes, painted, curiously enough, on the walls of a columbarium, and depicting the legend of the founding of Rome, Lavinia, Aeneas, the Trojans, Rea Silvia, Romulus and Remus. They were discovered during the excavations carried out on behalf of the Compagnia Fondiaria Italiana, near the Nymphaeum of Minerva Medica, in the area of Porta Maggiore.
"... Fearing that the air, light and potassium nitrate would cause the frescoes to deteriorate, and after first obtaining permission from Mr. Ladmiralt, lawyer and managing director of the Compagnia Fondiaria Italiana, we persuaded Mr. J. H. Parker, vice- president of the American and British Archaeological Society in Rome, to have these frescoes photographed with magnesian light, by his very talented photographer, G. B. Colamedici...the photographs were perfect, in spite of the fact that the once vivid colour was fading daily and the space inside the columbarium was very restricted; faithful reproductions of the frescoes can therefore be purchased from Mr. Parker, 15, Via della Panetteria"[10].
Photograph no. 1587 in the Parker collection held by the Municipal Photographic Archives, depicting the interior of the church of Santa Maria degli Angeli, was taken by Colamedici, and has the following inscription written on the reverse side: "Interno della chiesa di Santa Maria degli Angeli/ 1587/ fatta da G. B. Colamedici".
Apart from photographs that can definitely be attributed to Colamedici by referring to Parker's catalogues, we have sought to identify others taken in the columbaria and catacombs by comparing the way the magnesian light was used, and a number of views of the surrounding area of Rome by checking them against those already attributed to him in the 1869 catalogue.

* * *

The photographer, **Filippo Lais** (who worked in Rome from 1860 to 1892 ca.), the brother of the famous Stefano Lais, was actually listed in the 1855 Almanac as a professor of music. He abandoned this profession at the end of the 1850s, and opened a photographic studio called "Fotografia Artistica Romana", at 49, Via dei Pontefici. He is known to have had other studios at 6, Via Laurina and 30, Via Brunetti, and was also fairly highly-regarded as a portrait photographer[11].
It would seem that Lais first met Parker at the end of the 1860s, as his work first appears in the 1869 catalogue. In this catalogue, he seems to specialize in interiors, that were previously assigned to Smeaton. There are, in fact, interiors by both Smeaton and Lais, but the former was soon to disappear from the scene and Lais was given the task of photographing mosaics, apses and frescoes more and more frequently, while his colleague, Colamedici, was assigned the catacombs.
As far as the later photographs are concerned, for example, the group numbered 1700-1800 ca. - according to the numbering in Parker's catalogues - which do not bear the photographer's name, these could quite easily be the work of either Lais or Colamedici, as it is a genre in which both of them specialized, gradually ousting Smeaton completely.

* * *

The Canadian photographer, **Charles Smeaton** (who worked in London in the latter half of the 19th century), was brought to Rome by Parker specifically to take photographs in the catacombs, and was known chiefly for the photography he did for the English scholar.
In order to take these photographs, which must have been rendered quite difficult by the darkness and restricted space, Smeaton used magnesian light, which was then a revolutionary technique. Parker, in fact, indicates when this technique was used in all of his catalogues, by writing next to the photograph in question: "taken with magnesian light".
Smeaton's work in Rome is linked to Parker's projects right from the early years. Not only did he take photographs for the 1868 catalogue, but he had also previously taken other photographs for the English scholar[12]. These, for the most part, were photographs of frescoes, fragments of ancient monuments, sections of wall in 'opus reticulatum', detailed shots of the Muro Torto the structure of the aqueducts and fragments of archaeological finds, which were all taken during the winter of 1867-68.
A small number of Smeaton's photographs are featured in the 1869 catalogue, after which he disappears from the scene to be replaced, as we mentioned earlier, by Colamedici.

* * *

Francesco Sidoli (Bardi 1817 - Piacenza 1896) began his career as a photographer in 1860, and moved to Rome from Piacenza in 1866, to open a studio at 32, Piazza di Spagna, where he adopted revolutionary new photographic techniques for which he soon became famous. Becchetti cites an advertisement regarding these processes that appeared in *L'Osservatore Romano* on August 21, 1866, which publicized the new method for obtaining photographic portraits with a double gloss finish[13], which Sidoli was actually the first to use in Rome.
Sidoli, due to his ever-widening circle of clients, later moved into a larger and more prestigious studio at 76, Via del Babuino. His work in Rome was cited in the *Guida Monaci* up until 1876, and then he returned to Piacenza to continue his profession, where he died in 1896.
Sidoli worked mostly for Parker while he was in Rome, and began collaborating with him in 1868-9, shortly after his arrival. Most of Sidoli's photographs depict details of the interiors of Roman churches. The 1869 catalogue, also includes photographs documenting excavations carried out that same year. In fact, photograph no. 1488 in the Municipal Photographic Archives collection, depicting the ruins of an ancient portico which Parker identified as the Temple of Mars Ultor, located on the Appian Way, and on the back of which is written in ink: "Reliquie del tempio di Marte Estramuraneo/ 24 Aprile 1869/ Sidoli", provides a valuable piece of evidence to this effect.
Sidoli also took the fascinating series of photographs which reproduce the magnificent illuminated pages of the Bible of S. Paolo fuori le Mura, which dates back to the 9th century. As one of these photographs (no. 1476) is signed by Sidoli, it would be logical to suppose that similar pictures of the illuminated pages of this Bible (nos. 3298-3300), presumably taken at a later date, can also be attributed to him, and dated 1868-70 ca.

* * *

Very little is known about the photographer **De Bonis** (who worked in Rome from 1850 onwards), whose photographs first appear in Parker's second catalogue.
One small group of photographs only (nos. 1077-1096) can be attributed to him, and it is a fascinating series that includes some of the statues held by famous Roman museums, for example no.
1089, which is of Augustus, and no. 1090, said to be of Cleopatra, but

which is, in fact, Ariadne, and is part of the Vatican Museum collection.
De Bonis also took some wonderful views of Rome, but the glossy, picture-postcard style - which was very fashionable at the time - is completely out of keeping with Parker's original concept of an archaeological document. In fact, the views of Piazza Navona (no. 1084), the Arco degli Argentari (no. 1092), Piazza del Popolo (no. 1086) and Castel S. Angelo (no. 1085) all seem to cater far more to the tastes of foreigners and tourists hunting for souvenirs rather than simply to function as a scientific document.
There is no record of any other work by De Bonis, except for the photographs he took for Parker.

* * *

Unfortunately, we also have very little information on the photographer **Filippo Spina** (who worked in Rome between 1860 and 1890 ca.). He figures in the 1869 Parker catalogue, but there is only one photograph actually signed by him, no. 1237, which depicts a section of the Pantheon. Although this photograph is held by both the Kelsey Museum[14] and the British School at Rome, it is not present in the Municipal Photographic Archives collection ; therefore, the actual work that Spina did for Parker still has to be verified[15].
Neither do we know much about his work as an independent photographer, apart from what we can glean from two advertisements that appeared in *L'Osservatore Romano* on February 9 and March 12, 1870 respectively, publicizing the photographic glazing process he used and informing us that his studio was at 34, Via della Croce. The February 9 advertisement states that: "Having experimented at length with the photographic glazing process used by Lafon of Camarsac... the photographer, Filippo Spina, has succeeded in creating a glaze, the transparency and gloss of which is superior, in our opinion, to the famous glazes invented by Gerardo Bianchi of Monza. Now, we can truly say that the photographic image is as sharp and lasting as man can make it, inasmuch that it can be executed on majolica or metal, either in black and white or in colour, and is in no way altered by the action of water or the sun. Then, by using nonflammable photographic paper, which was actually first produced in Rome, it is possible to achieve the same permanence that is obtained in the image on any of the solid materials, but with less effort. Ample proof of the perfection Spina is able to achieve in the reproduction of the photographic image can be seen in his studio at 34, Via della Croce... Rome will certainly welcome this latest development in the art of photography".[16].

* * *

These then are the photographers who are known to have collaborated with Parker. However, as the names of the photographers are not listed in the final catalogue published in 1879 containing the complete works, and the previous ones contain only half the photographs in the collection, one can reasonably suppose that other photographers worked on Parker's project, especially when one considers how popular the art of photography was in Rome at that time.
There is various evidence to support this theory: first of all, it is known that the greater part of Parker's negatives - excluding the 200 approx. currently held by the American Academy in Rome — were destroyed in 1893 in the fire at Palazzo Negroni-Caffarelli in Via Condotti, where Pompeo Molins had his studio, and that before this they had been held by Brocard at 27, Via Felice.
It was also the practice of photographers in the latter half of the 19th century to take over other photographers' stock.
Evidence of this can be found in the collections held by the Municipal Photographic Archives, that include certain photographs that have passed from one artist to another, as in the case of the Bettini-Zinsler-Le Lieure or Chauffourier collections.
There are also examples of this in the Parker collection, and several photographs either have more than one reference number written on the back, signifying that the negative passed from one photographer to another, or a number indicating a previous owner that has been erased[17].
It is, therefore, not only very likely that Molins may have taken over Parker's negatives, but also, when we compare Molins' photographs with some of those not yet attributed in the collection, that he actually took these, too.
In fact, a certain style of composition used by Molins is very similar to that of some of the photographs in the Parker collection. This can be verified by comparing his photograph of the Turtle Fountain taken in 1868[18] with no. 2963 which depicts the same subject, or if one studies the photograph of the Palazzina dell'Algardi in Villa Pamphili (no. 2710) with people in the foreground, and Villa Albani (no. 2749) with the gardeners posing, both of which are inconsonant with the Parker style that never featured human figures.
It is also possible that another well-known 19th century photographer, Giorgio Sommer (Frankfurt 1834 - Naples 1914), who was of German origin but worked in Italy, was also employed on Parker's project, but this has yet to be verified. Sommer moved to Naples in 1857, setting up his studio in 4, Via Monte di Dio, and photographing views and scenes that were very popular with tourists and art lovers[19].
Parker and Sommer both seem to have been great archaeology enthusiasts. The German actually took many photographs to docu-

ment the Greek and Roman statuary in the museums in Naples, and also photographed famous works held by the Museo Pio- Clementino, the Lateran Museum and Capitoline Museums in Rome[20] - the same museums in which Parker commissioned photographs to be taken. It is, however, the series of photographs Sommer took to document the archaeological finds at Pompeii, the ancient city in Campania, between 1860-70, that would indeed seem to indicate that he was one of Parker's collaborators, as these photographs are very similar to nos. 2173, 2184, 2192, 2193, 2203 and 2212 in the Parker collection, especially as regards the type of shot and composition.

This is further corroborated by comparing the above photographs in the Parker collection with those published in Daniela Palazzoli's study on Sommer, which he took during the excavations at Pompeii, and in particular, the photograph of the Basilica taken in 1865 and the House of the Faun taken in 1870, which appear to be identical to their equivalents in the Parker collection[21].

The widespread interest the archaeological finds at Pompeii aroused, apparently in scholars and photographers throughout Italy, was not really surprising as the excavations not only received great coverage in the local press but also nationally.

For example, Rome's daily newspaper *L'Osservatore Romano,* dated June 4, 1867, reports in its REGIONAL NEWS column: "Senator Fiorelli, Superintendent of the Museum and excavations in Naples, has published an important report on archaeological finds in Italy dating from 1846 to 1846 (sic, perhaps 1864) for the Paris World Exhibition... In fact, some encaustic paintings have been discovered which were in such an excellent state of preservation that they could perfectly well be photographed. The various subjects depicted all draw their inspiration from Greek mythology".[22] The indication that these paintings could be photographed, may well be a direct reference to the series of photographs Sommer took of the excavations at Pompeii in 1865.

Sommer, like Parker, used photography as an instrument of scientific research. In fact, scholars who have studied the German photographer who worked in Naples[23], have suggested that it was actually Sommer - who was a friend of Schliemann's and frequented the archaeological society in Rome to which Lanciani belonged - who proposed that Parker use photography to assist him in his archaeological studies.

The photographs in the Parker collection are all albumen prints, a technique that was first introduced in 1850 ca., widely used during the years in which the various photographers worked for the English archaeologist (1864-77), and which, due to the concentration of albumen and minerals deposited on the photographic surface, resulted in a particularly sharp image with a high-gloss finish. It is most probable that collodion negatives were used, but one cannot be certain of this as the only plates still in existence are the 200 or so that were salvaged from the fire in 1893, which were previously held by the British and American Archaeological Society of Rome to which Parker, as vice-president, donated copies of a number of his photographs, and are now held by the American Academy in Rome.

We made a very interesting discovery while carrying out research at the various institutes in Rome where the photographs in the Parker collection are actually kept. In the so-called Tuminello Collection at the National Photographic Department - Central Institute for Cataloguing and Documentation, we found a considerable number of negatives of Parker's photographs, 40 of which were identical to plates held by the American Academy.

Although this may seem a little strange at first, one soon realizes that it once more confirms the practice of taking over other photographers' stock, re-photographing it or stamping one's own name on the back, and then offering it for sale.

There is, in fact, an interesting example of this in the Tuminello Collection, where we find a number of Parker's calotypes with a label affixed to them that reads: "Tuminello - Roma"; for example, nos. 3104, 3108 and 3110 depicting the illuminated pages of the S. Paolo Bible, and that of the mosaic at Villa Albani, depicting Hermione and the sea monster (no. 2086).

Further study of this collection of negatives, part of which we are still relatively unfamiliar with, would undoubtedly provide us with more valuable knowledge regarding the collection of photographs commissioned by John Henry Parker.

Cf. *SUPPLEMENT TO/ CATALOGUE/ OF A/ SERIES OF PHOTOGRAPHS/ ILLUSTRATIVE OF/ THE ARCHAEOLOGY OF ROME,/ PREPARED UNDER THE DIRECTION OF/ JOHN HENRY PARKER, F.S.A., HON. M.A. OXON.,/ VICE-PRESIDENT OF THE ARCHAEOLOGICAL SOCIETY OF ROME, & c./ PREPARED IN/ THE WINTER OF 1867-1868/ OXFORD/ PRINTED BY JAMES PARKER AND CO./* For Private Circulation only,/ *1868, p. 5.*

[2] On the establishment of the photographic profession in Rome see M. Miraglia: *Note per una storia della fotografia italiana (1839-1911)* in *Storia della arte italiana. Grafica e Immagine. II. Illustrazione e fotografia,* 9**, Turin 1981, pp. 423-543 and A. Margiotta's: *La nascita e l'evoluzione della professione del fotografo,* with relative bibliography in the catalogue: *Pittori-fotografi a Roma 1845-1870. Immagini dalla raccolta fotografica comunale,* Rome 1987, pp. 61-67.

[3] See P. Becchetti: *La fotografia a Roma dalle origini al 1915,* Rome 1983, p. 31.

[4] For information on Simelli's work as a painter and engraver, see Becchetti, Rome, 1983, pp. 28-32 and p. 347, and also S. Tozzi: *Tra pittura e fotografia: costumi, ritratti e reportages di guerra* in exhib. cat. *Pittori-fotografi* cit. pp. 91-94 and relative entries.

[5] Cf. *HISTORICAL PHOTOGRAPHS/ A CATALOGUE/ OF/ THREE THOUSAND THREE HUNDRED PHOTOGRAPHS/ OF ANTIQUITIES IN/ ROME/ AND ITALY./ ...PREPARED UNDER THE DIRECTION OF/ JOHN HENRY PARKER, G.B./...LONDON...1879,* p. III.

[6] This extract is quoted by K. A. Breisch in the catalogue accompanying the exhibition: *A Victorian View of Ancient Rome. The Parker Collection of Historical Photographs in the Kelsey Museum of Archaeology,* University of Michigan, 1980, pp. 15-16 and note 33.

[7] The album held in the Municipal Photographic Archives (inv. A.F. 6051) in fact bears the following inscription on the frontispiece: MONUMENTORUM. URBIS. ROMAE/ ARTE PHOTOGRAPHICA. RELATORUM/ SERIES AMPLISSIMA/ AD IPSIUS. URBIS. FORMAM/ ET HISTORIAM. ILLUSTRANDAM/ MAXIME. IDONEA/ COLLEGIT. EDIDIT/ IOANNES. HENRICUS. PARKER/ SIMELLI Phot. proving the fact that Simelli took the photographs in this collection.

[8] *Sulle ultime scoperte archeologiche avvenute in Roma. Relazione di Fabio Gori, letta all'adunanza del Circolo letterario scientifico la sera dell'11 giugno 1871* in *Il Buonarroti. Scritti sopra le arti e le lettere di Benvenuto Gasperoni continuati per cura di Enrico Narducci,* Rome 1871, series II, vol. VI, part V.

[9] Idem, pp. 118-119.

[10] Cited in *Archivio Artistico Archeologico e Letterario della citta e provincia di Roma fondato e diretto da Fabio Gori,* vol. I, Rome 1875, p. 123.

[11] Cf. Becchetti 1983 cit., p. 314.

[12] These are photographs nos. 608-621 and nos. 626-629 kept at the British School at Rome that bear his signature.

[13] Cf. Becchetti 1983 cit., pp. 346-347.

[14] See J. Keller in exhib. cat. *A Victorian View...* cit., p.10 [15] In fact, in the Parker catalogue published in 1869 there are often photographs with an S. beside them that may refer to the photographers whose names begin with this letter (Simelli, Sidoli, Smeaton), but since the latter are mostly mentioned in full, it may stand for Spina.

[16] The advertisement appeared in *L'Osservatore Romano,* year X, no. 31 of Wednesday February 9 1870, p.123.

[17] As in the case of a view of Ostia marked on the back with the Parker number 1825, that also has a label reading: "275. Veduta di Ostia"; or the photograph of one of the statues in the Vatican Museums, no. 2468, depicting the statue of Fortune found in Ostia, that has "482 Abbondanza Museo Vat. Roma" written at the bottom on the right.

[18] Cf. exhib. cat. *Pittori-fotografi...* cit. no. 73, p.70.

[19] On Giorgio Sommer see D. Palazzoli's study: *Giorgio Sommer fotografo a Napoli,* Milan 1981.

[20] Idem, p. VII.

[21] Idem, cf. plates 4 and 6.

[22] The advertisement appeared in *L'Osservatore Romano,* year VII, no. 127 of Tuesday June 4 1867, p. 507.

[23] Cf. M. Miraglia: *Note per una storia...* cit. p. 483

Archaeology in Rome: Excavations and Discoveries from 1864 to 1870

by ANNA MARIA RAMIERI

The year of Parker's arrival in Rome, 1864, is a memorable date in the history of the city's excavations, because of the fortuitous discovery of the gilded bronze statue of Hercules during work on the foundations of Palazzo Pio in Via del Biscione, near Campo dei Fiori. The curiosity displayed by the Romans at this discovery and the coverage given to it in the local press appear to be thoroughly justified, in view of the rarity of the valuable material and the exceptional size of the statue (3.83 metres high). Moreover, the numerous and detailed documents describe the various stages of the excavation, and provide valuable information on the cultural and legislative situation existing at the time as regards antiquities and excavations.[1]

After the discovery of a finger of the colossal Hercules, carefully laid in a trench covered by marble slabs, Cavaliere Righetti, the owner of the land, asked for and obtained the excavation licence provided for by article 25 of the Pacca edict. Article 49 of this edict, in force since 1820, attributes the ownership of objects found to the excavator.[2] In this case, since the find had been hidden from view and could therefore be termed a treasure of sorts, it triggered endless doubts and controversies, until Righetti finally presented the exceptional sculpture to Pope Pius IX, who made him a gift of fifty thousand scudi, and transferred the statue to the Vatican Museums where it still stands (no. 2594).

On other similar occasions, in order to enrich the city's museums, the Pope bought the most interesting finds reported by the General Advisory Commission of Antiquities and Fine Arts that inspected all excavations. At that time, the Commissioner was a famous archaeologist, Pietro Ercole Visconti, a descendant of the even more famous Ennio Quirino, and he was assisted by Giovan Battista Guidi, Inspector of Monuments and Excavations, as he described himself in several documents. There are numerous reports, filed in the archives, sent by these two public officials to the Ministry of Commerce and Public Works where excavation licences were renewable yearly. In addition to an initial reference to the provisions of the Pacca edict, the licence forms specified the conditions under which excavations of antiquities were to be carried out. The distances to be respected from any ruin above ground level were specified in spans. The excavator was obliged to inform the Ministry when work began and to send in a weekly report. He was also forbidden to remove or sell any finds before they had been inspected by the Commission of Antiquities and Fine Arts. The latter was responsible for deciding the fate of any vestiges of monuments that came to light during excavations. If these proved to be of particular interest, they were subject to Article 46 of the same edict which established that such remains be preserved by the government, who would compensate the owner for the loss of the land.

These more complete and articulated norms drawn up for the papal government by Cardinal Pacca, were intended to protect both chance finds and works of art from being smuggled out of the country or exported abroad. This was to be achieved by regulating excavations carried out by private citizens whose sole purpose was to acquire materials and objects of value. It is not surprising, therefore, that the Ministry received explicit requests from people wishing to seek for treasure which, if found, had to be shared equally between the government and the finder. Nor was excessive curiosity aroused in the general public by the excavation Costantino Testa undertook at the Colosseum at the end of October 1864, and that continued, under the constant supervision of the gendarmes almost until Christmas Eve. After reaching a depth of 7 metres, the unfortunate and naive entrepreneur found only animal bones instead of hidden treasure.[3] In this general context, an exceptional number of investigations were begun out of scientific interest, such as the systematic explorations carried out on the Palatine by Pius IX and the excavations that Parker directed in various areas of Rome. Research into a survey of ancient monuments also motivated the exploratory digs in Via della Consolazione carried out by the architect Contigliozzi[4], the explorations of the Basilica Julia in the Roman Forum at the request of the Accademia di S. Luca[5], and the mapping of Trajan's Forum by the architect Guadet of the Academie Française, supported by data from the excavations in Via Magnanapoli.[6] These initial undertakings, owing to their significant contribution to topographical studies, are of major importance in defining archaeology as a science.

Moreover, the fact that individuals from other countries collaborated on the excavations confirmed the reputation Rome had acquired as an international centre at the beginning of the 1800s. This was partly due to the Roman Academy of Archaeology[7], founded in 1810, but, above all, to the Institute of Archaeological Correspondence[8] which had been active since 1829. The latter was destined to function as a reference and meeting point for scholars from all over the world. During the period in question it was an integral part of an intellectual climate characterized by a lively cultural debate, as can be seen from the *Annali* and the *Bullettino dell'Istituto di Corrispondenza Archeologica.* These journals gave ample coverage to news and discussions concerning the excavations in Rome, which are limited here to the most important archaeological discoveries inside the Aurelian Walls.

From this point of view, even as regards the statue of Hercules, the actual descriptions of the excavations were more important than any artistic considerations. These excavations were conducted until July 1865 by the architect, Gabet, who was also the author of an interesting drawing reconstructing the three barrel vaults of the Theatre of Pompey, unearthed during the digging. The statue of a female figure also came to light, as well as numerous fragments of sculptures and architectural elements which were correctly identified as the Temple of Venus Genetrix, situated in the centre of the cavea of the theatre where the Palazzo Pio-Righetti was constructed on the substructures.[9]

Also in 1864, during work on the water conduits in a building in Via dei Chiavari, in the area where the Porticoes of Pompey once stood, several columns were found together with marble and travertine fragments. Similar finds, very likely from the same building, were recorded in 1865, during work on the foundations of house at 100-101, Via dei Giubbonari, where a corbel decorated with a Mithraic bas-relief was bought by the government for six hundred scudi.[10]

In 1865, a base and a column came to light by chance near the Portico of Octavia, and the following year two more columns of considerable size were uncovered in Via della Pescheria. In addition, during restoration work on the Church of S. Angelo, it was decided to demolish the existing bell-tower on the tympanum of the portico, together with a small house and a squalid little tavern built up against the building. Two columns were discovered embedded in the church facade, and the marble floor of the portico was brought to light by exposing the remaining columns down as far as their bases.[11]

A few years later, in nearby Via di S. Paolo alla Regola, a mosaic was uncovered in the ruins of a grandiose building, that the workmen happened upon in 1869 whilst excavating the foundations of a building near the Hospice of SS. Trinità dei Pellegrini. Three rooms decorated with paintings and mosaics were identified which were believed to belong to an Antonine house. The best preserved mosaic was detached and inserted in the floor of a room in the Capitoline Museums (no. 254), where it can still be seen today. The mosaic is black and white, with busts of the four seasons in the corners and Mercury and the figure of Abundance in the centre.[12] Also in 1869, the second excavation project on the south side of Piazza Navona was concluded. The year before, remains of the Stadium of Domitian had emerged during restoration work carried out at the far north end. The research conducted by the City Council uncovered many architectural elements and numerous marble fragments, but served mainly to establish the exact limits of the ancient stadium which correspond precisely to the piazza.[13]

Further explorations were carried out in the adjacent area, known in antiquity as Via Lata, from the name of the street that crossed it, and has now become Via del Corso. The archaeological complexes in this area were already known from earlier excavations. In 1867, the discovery of ancient walls, sculptures and, more importantly, an inscription proved the existence of a Mithraeum in the vicinity of the church of S. Silvestro, which had been documented by epigraphs preserved in the church ever since the 15th century.[14]

Two years later, the chance discovery of pieces of marble in the excavations of the foundations of another building near Piazza Sciarra brought the Arch of Claudius once more to the attention of archaeologists. This had already been identified in the 16th century through fragments of bas-reliefs and an inscription, which were then transferred to the Villa Borghese Museum and the courtyard of Palazzo dei Conservatori respectively.[15]

The much debated problem of the circuit of the Servian Walls seemed to have been elucidated by the 1866 discovery of the stretch of wall perpendicular to the new road to the Quirinal. Later, however, this was no longer thought to be a part of the enceinte, on the grounds of the quality and workmanship of the stone.[16]

However, the chance finds under Palazzo Gallo, where part of an ancient yellow pavement from Trajan's Forum came to light in 1866, greatly contributed to a more detailed knowledge of the Imperial Forums that were largely hidden from view by modern buildings.[17] At the same time, drums of columns and fragments of the cornice from the Temple of Trajan were being uncovered, in the basement of Palazzo Valentini.[18] Just over a year later, in the area of the Forum Pacis, an excavation conducted by Luigi Tocco in a courtyard of the church of SS. Cosma e Damiano brought to light a marble pavement ten metres beneath the church floor. But the discovery of a fragment from the *Porticus Liviae,* in the earth removed during excavation, was really amazing. It proved to be part of the *Forma Urbis,* the monumental marble plan of Rome executed during the Severian age, and attached to the north-east wall of the

Forum by means of clamps, as may be seen from the holes visible in the wall next to the existing entrance to the basilica.[19]
Meanwhile, in nearby Via Graziosa, approximately where Via Cavour runs today, some Roman rooms were discovered during work on the foundations of a building, in 1864, "one of which, due to the quality of its lovely paintings and admirable mosaics was ... almost completely unearthed". The frescoes, which were hastily described and dated 2nd century A.D.[20], resembled the more famous scenes from the Odyssey found sixteen years earlier and those discovered in the same street, in the 17th century. This new find appeared to be further evidence of the existence of sumptuous dwellings in this part of Monte Cispio.[21]
Literary sources described the nearby Viminal Hill as a residential area and this was confirmed by the remains of imposing buildings discovered during the construction of Via de Merode, today's Via Nazionale, in 1864 . This street proved to be the first step towards encouraging the urban development that was to make the hill what it is today. When Via Palermo was opened up, across from the church of S. Vitale, mosaic pavements and a wall mosaic were among the things brought to light and thought to be part of the *Lavacrum Agrippinae*[22]. The period, however, was still uncertain, as will be seen in the discussion of Parker's excavations.
In the meantime, other remains of noble buildings had come to light at the top of the Esquiline Hill during work on the railway station that began in 1861. This had led to the discovery of an important section of the rampart with other Imperial constructions built up against it, as well as a considerable number of statues, bronze statuettes, coins, columns, frescoes and other valuable finds. As the excavations continued, the so-called Monte della Giustizia slowly became eroded, and eventually disappeared completely after 1870.
In 1864, "poorly constructed walls, with paintings and fragments of Greek fret in black and white mosaic" together with a variety of pieces of sculpture, were found in the excavated earth.[23] Soon the news of these conspicuous finds must have spread throughout the city as, in 1869, the Princes Aldobrandini, Borghese, Lancellotti and Sarsina made a joint application for an excavation licence that, however, seems to have yielded only a few mosaics and frescoes which were detached and moved elsewhere. There was, nonetheless, one discovery of some scientific importance. Three travertine commemorative stones were found, with an identical inscription documenting the passage of three aqueducts in the area: Acqua *Marcia, Tepula* and *Iulia*.[24]
In the early months of 1870 even Prince Massimo, owner of the villa of the same name near the Baths of Diocletian, began excavations during which he complained of finding monuments which had already been plundered or that were "deposits from several centuries". He did, however, also discover numerous rooms and walls that Fontana, of the Fine Arts Commission, was appointed to survey.[25] Nor was the excavation conducted by Prince Wolkonsky in his villa at the Lateran any more fruitful in terms of antiquities. The burial vault or columbarium, unearthed in 1866, had already been plundered, but it was nevertheless of great interest, both because of its position on an ancient road that ran parallel to the Coelian arches of the Acqua Claudia aqueduct and the epigraph on its facade. This epigraph provided information on the ownership of the tomb which was constructed for *Tiberius Claudius Vitalis* by certain members of his family, two of whom describe themselves as *architectus*.[26]
Not even the experts were immune to the appeal of research ostensibly aimed at advancing Science and Archaeology but in reality undertaken to discover whether there were any antiquities to be found on the excavator's property. One of these experts was Cavaliere Guidi, inspector for the Fine Arts Commission, who applied for and obtained an excavation licence for his vineyards, part of which lay beneath the Baths of Caracalla. The various samples and the more extensive digs carried out later between 1865 and 1867, led to the discovery of a pre-existing edifice under the thermal complex. It was a sumptuous two-storey *domus* decorated with mosaics and paintings, including the figures of Harpocrates and Anubis on the door of the lararium which aroused considerable interest.[27] Pellegrini believed this residence had belonged to Asinius Pollio, an illustrious writer and orator of the 1st century A.D., but it was later said to have been built at the end of Hadrian's reign or during the age of Antoninus Pius.[28] During the following exploratory digs, which Guidi limited to the area of the tepidarium, seven fragments of porphyry columns and a huge sculpted capital came to light.[29]
Guidi also superintended the excavations begun in 1869 in the garden next to the church of S. Sisto Vecchio, near the present-day Piazza Numa Pompilio, that unearthed the vast ruins of an edifice with mosaic vaults and marble floors beneath which there were other remains that were left unexamined since they were under water.[30]
The important discoveries recorded on the Marmorata embankment of the Tiber at Testaccio are closely linked to the river's role as a commercial waterway in the economic history of Rome. These excavations were ordered by Pius IX for the express purpose of recovering the pieces of marble extracted in the course of the centuries from the land bordering the river. The search for this precious material, to be utilized in the restoration of public fountains and churches, was an economic business involving the use of a "little boat" and what was merely described as "an exploratory machine of simple construction". The undertaking was an immediate success, as can be seen from the detailed lists compiled of the

quantity of different varieties of marble, and as a result the general public rushed to see the excavations, as did the Pope himself, in 1868.[31]

While the marble deposited there in ancient times was being removed, several imposing ruins were discovered. They were part of the *Emporium,* the river port where produce, foodstuffs and other imported products arrived. The structures that came to light in 1870 included a stretch of embankment composed of a scarp wall with single and double access ramps and large blocks of travertine with holes for mooring ships. These remains were damaged by the flood in 1870, and definitively buried in the 1950 construction of the new embankments. However, the ruins and the exact spot where the excavation was carried out were recorded in Pius IX's epigraph, which can still be seen above a fountain on Lungotevere Testaccio, at the corner of Via Florio.[32]

The hunt for antiquities did not spare Trastevere, the most outlying and populous neighbourhood of Imperial Rome. In 1867, a hitherto unknown monument, of exceptional importance to the history of the area, was discovered during a dig funded by G. Gagliardi and A. Ciocchi. During these excavations in the garden of a house in Piazza Monte di Fiore, which were later completed by the government, large rooms were unearthed whose purpose was immediately evident from the numerous graffiti on the plaster walls. They served as an *excubitorium* for a detachment of the 7th cohort of the municipal guards in service on the other side of the Tiber, and responsible for extinguishing as well as preventing fires. These inscriptions, scratched on the walls between 215 and 245 A.D. by the soldiers in their free time, shed light on the organization of the fire-brigade and life in this military barracks, which appears to have been converted into a private home towards the end of the 2nd century A.D.[33] In the largest and best-preserved room, the attention of scholars was drawn to the lararium and its elegant arched doorway, framed by two pilaster strips with a Corinthian base and capitals surmounted by a tympanum. The black and white floor mosaic of tritons and sea monsters, and a centrally-placed hexagonal basin with concave sides were also of great interest (nos. 639-641).

Mention must also be made of the Palatine, where Napoleon III and the Papal government carried out frequent excavations for scientific purposes on their respective properties.[34] In fact, after having bought the Orti Farnesiani from the King of Naples in 1860, the following year the French Emperor entrusted the excavation to the architect Pietro Rosa, who began work in the central area of the gardens. The results were not documented, and the reports of later excavations are brief and sketchy. From 1864 to 1869, the excavations conducted in the area between *Domus Tiberiana* and *Domus Flavia* (no. 2228), brought to light a large part of the latter as well as the Temple of Apollo (then identified as the Temple of Jupiter Vincitrix (no.2231)), the Temple of Magna Mater and the so-called House of Livia (no. 2241). They also resulted in the recovery of many fragments of sculpture deposited in a storeroom on the Farnese country estate.

Meanhile, Visconti was superintending the government excavations that had begun along the *Clivus Victoriae* and on the west side of the Palatine in the search for the walls of Romulus. In 1865, these were extended to include the area next to the church of S. Anastasia. The same year, the Ministry succeeded in buying the eastern sector of the hill cultivated with vineyards and vegetable gardens from the English College. Shortly afterwards serious digging began in the stadium and in the Baths of Septimius Severus and enormous quantities of earth were removed. Twenty-three pictures were drawn to document the excavations, interrupted in 1868, but they are unfortunately missing from the file on this project. However, brief references to the work carried out at the beginning of 1870 are made in Visconti's letters. This was the last excavation undertaken by Pius IX's administration before the Italian troops entered Rome.[35]

Soon after September 20 1870, the new ruling class drew up an ambitious programme for Rome's archaeological heritage. The alleged aim was renewal, but this took the form of resuming projects which had already been drafted by the Napoleonic and papal governments in the first half of the century. The Italian State wished to identify itself with the memory of Republican and Imperial Rome by excavating and replanning the ancient city centre, just as earlier regimes had done for propaganda reasons. Nevertheless, alongside this monumental project, the most significant measure adopted by the Italian administration was a new methodological and practical approach based on a clearer view of the scientific purpose of archaeological research, and on an awareness of the need to better conserve the city's ancient heritage. Consequently, the guiding principles recently followed by the Pope, were openly and harshly citicized. In contrast, new policies were adopted regarding the protection of ancient monuments as historical documents, and excavations were considered as exclusively serving the purposes of study and topographical research.

Therefore, the Government Office for the conservation of monuments and excavations in the province of Rome was instituted, though not without considerable difficulty. Meanwhile, the city of Rome, recently elected capital of Italy, as a result of its rapid urban development, was entering a period of great archaeological ferment which was totally unprecedented in the history of excavations.[36].

PARKER AND ARCHAEOLOGY

The significance of the work carried out by John Henry Parker — a brilliant amateur archaeologist - in the course of his long stay in

Rome can be summarised as follows. He was one of the first to understand the vital role of photography in archaeological research, and was also a rare example of a private individual who conducted excavations for purely scientific purposes[37].

The extraordinary value of his photographic documentation of all the monuments,[38] but especially of those ancient ruins which were excavated and then destroyed or covered over, has been repeatedly stressed. However, it is probably not so well known that this English bookseller and publisher used a team of valid professional photographers to help him achieve his ambitious aim. Parker himself mentions some of them in a letter describing various aspects of his work and the results obtained since 1871.[39] He presents Fabio Gori as a serious archaeologist, notably less bigoted than others in circles where attitudes towards antiquities were very traditional. But he immediately adds that Gori was not one of the scholars who worked with him on his research, whereas both Visconti and Pellegrini contributed. He also mentions Cicconetti, who is described as "an artist" and not an architect, and the engineer, De Mauro, who was assisted by Lanciani in drawing up "many plans and perspectives of ancient monuments".[40] Many professional photographers collaborated on the vast project involving over 3,000 photographs, but Parker mentions only Simelli, the person he worked with most closely during that period.

Another item of interest in the same letter is the proposal to leave the exploration of certain monuments to private individuals, particularly the ruins under the Baths of Caracalla, until the State had acquired the whole area, which was, at the time, still in the possession of several different owners. This proposal seems to suggest the possibility of underground excavation, that would, therefore, not be subject to the complicated regulations governing excavations on the surface. If such were the case, the document would be doubly important. It mentions a method of excavation that Parker does not refer to elsewhere and which may be considered not unlike digging, or as it was termed at the time, the "removal" or "freeing" of the earth that covered the ancient monuments. But the fact that open ditches are often referred to in his research gives the impression that exploratory in-depth soundings were made, maybe by means of trenches, which were later widened if finds came to light.

This can also be seen in the photographs of the excavations which are often the only reliable source of information. Parker's writings, which were primarily aimed at the layman, are limited to cursory accounts that are totally inadequate, considering the scientific importance of certain discoveries. This applies to the case of Porta Capena, the most important topographical find that emerged during excavations between 1867 and 1871, in the vineyards of the Monastery of S. Gregorio[41].

Gori[42], who replaced Guidi as director of the excavations, writes that the section of the Servian Walls crossing the valley between the Coelian and the Aventine came to light in the seven trenches opened up not far from the Circus Maximus. The traces of an ancient road were discovered at a depth of three metres below the surface, under the present-day Passeggiata Archeologica. At a depth of six metres, slightly further east toward the slopes of the Coelian Hill, another road could be seen under water, where travertine door-jambs and a tufa door pilaster were extracted.

The two archways found in 1869 and 1871 respectively, seem to be linked to these finds. To the east of the lower road, a wall constructed in *opus quadratum* had been unearthed, and at its extremity were the remains of the Acqua Marcia aqueduct, or rather, a branch of it, the *rivus Herculaneus,* that passed over the Porta Capena. As the excavation progressed, three arches of the Appian aqueduct were also found[43].

Parker studied another building, dating from the 1st Augustan Age, that was already known, and is now buried in the hill of Monte d'Oro, between the Aurelian Walls and the Via di Porta Latina. The "underground rooms and the aqueducts" were photographed and added to the map of the area, which was rather arbitrarily adjusted by Parker, who claimed, without any foundation, that they were part of the so-called Baths of Severus and Commodus recorded in the Cataloghi Regionari of the area, but whose exact location is still unknown today[44].

Parker's discoveries relating to the Circus Maximus, which were described in 1868 by Lanciani, concerned the surrounding structure which was seen to be in a poor state of preservation in the semicircular part near the Osteria della Moletta[45], and the use of tufa in the substructures, near where the sewers of the Circus emptied into the Tiber, south of the Cloaca Maxima.[46] In 1869, on the right bank, at the level of the Cloaca Maxima, Parker brought to light a stretch of the ancient river embankment with sculpted lion head moorings (no. 160). They were later placed in the modern walls and are still visible near Ripa Grande[47].

Parker devoted considerable interest and attention to the Republican Walls, especially the stretches on the Aventine, on which a great deal of data was collected during the various excavations that were documented by numerous photographs. In 1869, a stretch of wall in Villa Torlonia, 35 metres long and 23 rows high, constructed of stones resting on a bank of tufa, was unearthed down to its base in Via di S. Anselmo.[48] Many details, later lost, were recorded in the ballistics room which was still well-preserved. In addition, Parker conducted a vast survey on the same property, exploring some of the rooms which were connected by a cryptoporticus. Several of these were later reburied or hidden by the fortifications begun in 1867. Encouraged by Gori, Parker dug out a room decorated with lovely mosaics and frescoes, and covered by cross vaulting.[49] Lancia-

ni was entrusted with the survey of these ruins which were identified as the private home of Trajan, a hypothesis only recently taken up again[50]

The excavations that ended in 1870, near S. Saba and around the Colonna vineyard, were particularly important in terms of adding to our knowledge of the so-called Servian Walls[51]. As Lanciani points out,[52] no fewer than seven strata of the *opus quadratum* came to light, and these made up the outer covering of the wall which also enclosed a small garden (no. 143). Still in the area of S. Saba, Parker had the opportunity of seeing the underground conduit of the Appian Aqueduct[53]. Meanwhile, the excavations carried out at S. Balbina brought to light remains of the Servian Walls, as well as those of certain Imperial buildings which had already begun to be excavated in the middle of the century[54]. Investigations which began in 1870 in the Brochard vineyard, in front of the Baths of Caracalla, resulted in a further contribution to our knowledge of the area. An ancient road was discovered, in all probability the *Via Nova*. This was the very broad road, built by Septimius Severus, which replaced the first stretch of the Via Appia[55]. Three years later, at the same site, we hear of the discovery of a "marble bust and various pottery fragments in the Egyptian style"[56].

Other important results were obtained from excavations on the west side of the Viminal Hill. Here, in 1864, Visconti had identified the remains found in the vineyard of Merode as the *Lavacrum Agrippinae*[57]. In the course of excavations in the same area, near Via Palermo, walls in *opus quadratum* were found, which both Lanciani[58] and Parker[59] identify as a wall situated in front of the Servian Walls. Further to the east, a wall with a substructure in brickwork (showing Hadrian's seal) cut across a series of interconnecting rooms decorated with mosaics and fresoes, which Parker identified as the *lavacrum*. He subsequently decided that the *lavacrum* was actually a nearby building which consisted of an enclosed space terminating in an apse, on either side of which was a niche[60]. Another discovery was the conduit of an aqueduct cut into the rock. Near the wall of *opus quadratum,* an underground chamber was found and identified as a mithraeum[61].

These same excavations - in the vineyard of Merode - also brought to light an extensive building which was still visible in 1871[62]. Still in the area of the Viminal, on the eastern slopes of the hill, Parker carried out excavations in the church of S. Pudenziana[63]. Parker's activities in the archaeological centre of the city seem to have been limited to the 1868 excavation of the travertine doorway to the cella of the Temple of Venus[64] and an exploration of the Mamertine Prison. This was preceded by investigations of the cellars of neighbouring buildings, up until the 1871 excavations in Piazza Marforio, which subsequently disappeared in the work on the Imperial Forums[65]. This was one of Parker's last field projects on the archaeology of ancient Rome. The changing political situation forced him to interrupt his research, which had sometimes been conducted in open violation of the laws under the Papacy of Pius IX, as we can see in a report by Grifi on excavations conducted without the appropriate licences[66].

Parker was refused permission to continue his work after Rome became part of a united Italy. The new government was suspicious of cultural associations and institutions. This was prompted in part by fear of having its authority undermined. But there was also concern about inadequate legislative provision for excavations funded by foreign capital, as well as scientific rivalry which was partly generated by the new spirit of nationalism in Italy.

For these reasons, all the offers of funding which Parker made in his capacity as vice-president of the British and American Archaeological Society were politely turned down. Parker had founded this Society himself in 1868 in order to increase awareness and appreciation of archaeological discoveries and ancient monuments by means of conferences and on-the-spot research. Similarly, the Ministry of Education ignored Parker's suggestion that tickets be introduced for the archaeological areas in order to allow a greater number of people to see the monuments, and to raise money which could then be used to finance further excavations[67]. In these proposals, with their realistic grasp of the problems involved in conserving Rome's archaeological heritage, Parker shows the more positive aspects of his character. Such an outlook is taken for granted today when business enterprises promote and sponsor cultural events and activities. It was this modern and business-like approach that enabled Parker to realize his enormous project.

The same cannot be said of his stature as an academic, a role he filled with a certain arrogance, and pleasure in argument for its own sake. From 1868 onwards, this attitude brought him into opposition with the leading Italian archaeologists of the day, as well as with other foreigners working in Rome. Parker did not mince his words and accused them of not paying due attention to the building techniques used by the ancient Romans in the construction of their walls. Henzen was swift to reply in similarly forthright terms, claiming that Parker's views on the ancient monuments took into account neither the appropriate literary sources from the ancient world, nor the studies of his immediate predecessors. As if this were not enough, he went on to add that any study of the structure of ancient monuments had to be carried out critically if it were to have any value.[68] Such reservations about Parker's studies may make the grounds for some of his attributions seem even shakier than before. These would include his proposal, after the discovery of a fragment of the *Porticus Liviae*[69], to place it in the context of the Severian marble plan on the site of the Temple of Venus and Rome - and his arbitrary identification of the private house under the Baths of

Caracalla as the domus of the Emperor Hadrian. This apparent carelessness may have been due to the influence of Gori, whose aggressively argumentative manner towards other academics sometimes reached almost insulting levels. He criticized Parker for his readiness to adopt new perspectives, in this most traditional of fields, where different attributions, if not carefully checked, may be simply the result of a misunderstanding.

Another argument was with Rosa, who consequently refused to allow Parker access to the Palatine excavations for five years. This disagreement was about the restoration of monuments which Parker saw as tantamount to forging historical documents. And although we approve of such an attitude, which was far from common in a period when new techniques could lead to changes, the animosity with which he expressed his views (on the catacombs, for example) seems excessive[70].

There is no doubt that Parker was in many ways a contradictory figure. On the one hand, he has influenced by a nineteenth century notion of erudition and, on the other, he can be seen as a forerunner of contemporary methods in his use of new ways of recording information. In spite of everything, he certainly made a significant contribution to archaeology which in his day was only vaguely defined and established. It was in this period that the debate concerning roles and methodologies first became manifest which was develop more-fully at the end of the century.

[1] Archivio di Stato di Roma, Ministero dei Lavori Pubblici, Industria, Agricultura, Commercio e Belli Arti (subsequently abbreviated ASR, Min. LL.PP.), b. 406, fasc. 21. The recovery of the statue is recorded in a drawing made at the time (P. Cacchiatelli - G. Cleter, *Le Scienze e le arti sotto il pontificato di Pio IX*, II, Rome, 1865) and in a photographic survey (AA. VV., *Roma dei fotografi 1846-1878*, Rome 1977, p.117).

[2] ASR, Bandi, b. 177.

[3] ASR, Min. LL.PP., b 406, fasc.37.

[4] ASR, Min. LL.PP., b. 408, fasc. 1; b. 410, fasc. 9; F. Gori in *Archivio storico artistico archeologico e letterario della città e provincia di Roma*, 1870, p.112.

ASR, Min. LL.PP., b. 410, fasc. 9.

[6] ASR, Min. LL.PP., b.409, fasc. 9.

[7] C. Pietrangeli, *La Pontificia Accademia Romana di Archeologia*, in *Memorie della Pontificia Accademia Romana di Archeologia*, IV, 1983.

[8] H.G. Kolbe, *L'Istituto archeologico sul Campidoglio*, in *L'archeologia in Roma capitale tra sterro e scavo*, exhib. cat., Rome 1983, pp.30-33.

[9] U. Kohler, in *Bullettino dell'Instituto di Corrispondenza Archeologica* (subsequently abbreviated *Bull. Inst.*), 1864, pp. 227-230; A. Pellegrini, in *Bull. Inst.*, 1865, pp.201-203; E. Nash, *Pictorial Dictionary of Ancient Rome*, II, 2nd ed., London 1968, pp.423-428.

[10] ASR, Min. LL.PP., b. 410, fasc.6; O. Benndorf, in *Bull. Inst.*, 1866, p.169.

[11] ASR, Min. LL.PP., b. 407, fasc. 33; b.408, fasc. 54; O. Benndorf, in *Bull. Inst.*, 1866, p.170; E. Nash, op. cit., II, pp. 254-258.

[12] ASR, Min. LL.PP., b. 411, fasc. 27; A. Pellegrini, in *Bull. Inst.*, 1870, p.167.

ASR, Min. LL.PP., b. 411, fasc. 25; A.M. Colini, *Stadium Domitiani*, Rome 1943, pp. 48-50, 77-78, fig. 47.

[14] ASR, Min. LL.PP., b. 408, fasc. 12; G. Henzen, in *Bull. Inst.*, 1868, pp.90-98.

[15] ASR, Min. LL.PP., b. 411, fasc. 24; R. Lanciani, in *Bull. Inst.*, 1869, pp.225-226; A. Pellegrini, in *Bull. Inst.*, 1870, p.122; E. Nash, op. cit., I, pp.102-103.

[16] ASR, Min. LL.PP., b. 406, fasc. 38; R. Lanciani, in *Annali dell'Instituto di Corrispondenza Archeologica*, (subsequently abbreviated *Ann. Inst.*), 1871, p.54; G. Saflund, *Le mura di Roma repubblicana* (*Acta Instituti Sueciae*, I), Upsala 1932, p.87.

[17] ASR, Min. LL.PP., b. 408, fasc. 48.

[18] ASR, Min. LL.PP., b. 407, fasc. 34; R. Lanciani, in *Bull. Inst.*, 1869, p.237.

[19] ASR, Min. LL.PP., b. 409, fasc. 13; E.L. Tocco, in *Bull. Inst.*, 1867, pp. 176-178; R.Lanciani, *The Ruins and Excavations of Ancient Rome*, London 1897 *(Rovine e scavi di Roma antica*, Ital. trans. E. Rodriguez Almeida, Rome 1985, pp. 94-97)

[20] ASR, Min. LL.PP., b. 406, fasc. 22.

[21] G. Lugli, *I monumenti antichi di Roma e suburbio III*, Rome 1938, p.400; A. Gallina, *Le pitture con paesaggi dell'Odissea dall'Esquilino* (*Studi Miscellanei*, 6), Rome 1964.

ASR, Min. LL.PP., b. 405, fasc. 6.

ASR, Min. LL.PP., b. 409, fasc. 15; G. Angeleri-U. Mariotti Bianchi, *Termini. Dalle botteghe di Farfa al Dinosauro*, Rome 1983, pp.. 149-161.

[24] ASR. Min. LL.PP., b. 411, fasc. 1; C.L. Visconti, in *Bull. Inst.*, 1869, pp. 212-219.

[25] ASR, Min. LL.PP., b. 411, fasc. 33.

ASR, Min. LL.PP., b. 407, fasc. 28; E. Nash, op.cit., pp. 324-326.

Coloured illustrations of these frescoes have been recently published again by I. Iacopi, in *Roma. Archeologia nel centro*, II, Roma 1985, pp. 605-622.

[28] ASR, Min. LL.PP., b. 407, fasc. 18; A. Pellegrini, in *Bull. Inst.*, 1867, pp. 109-119.

ASR, Min. LL.PP., b. 409, fasc. 1.

ASR, Min. LL.PP., b. 410, fasc. 34; F. Gori in *Il Buonarroti*, 1872, p. 81.

[31] ASR, Min. LL.PP., b. 413, fasc. 1.

[32] G. Gatti, *L'arginatura del Tevere a Marmorata*, in *Bullettino della Commissione Archeologica Comunale* (subsequently abbreviated *Bull. Com.*), LXIV, 1936, pp. 52-82; E. Nash, op. cit., I, pp. 380-386; R. Meneghini, in *Bollettino di Numismatica*, 5, 1985, pp.31-40.

[33] ASR, Min. LL.PP., b. 411, fasc. 36. For a complete bibliography see A.M. Ramieri *I vigili del fuoco nella Roma antica*, in press.

[34] The bibliography is compiled by F. Castagnoli, in Bull. Com., LXXIII, 1949-50, p.152.

[35] ASR, Min. LL.PP., b. 412, fasc. 1-7; Archivio Centrale dello Stato (subsequently abbreviated ACS), Min. Pubbl. Istr., Dir. Gen. AA.BB.AA., 1860-1890, b. 100, fasc. 133, 5.

[36] For a detailed study of archaeology from 1870 to 1911 cf. A.M. Ramieri, *L'archeologia in Roma capitale: le scoperte, i metodi e gli studi*, in *L'archeologia in Roma...*, cit., pp. 18-29.

[37] F. Castagnoli, in *Bull. Com.*, LXXIII, 1949-50, pp. 123-124; B. Brizzi, *Roma cento anni fa nelle fotografie della raccolta Parker*, Rome 1975, pp. 9-10; K. Bull-Simosen Einaudi, *Fotografia Archeologica* 1865-1914, exhib. cat., Rome 1979, pp. 9-12.

[38] A. Margiotta, *A Series of Photographs illustrative of the Archaeology of Rome: l'indagine fotografica di J.H. Parker*, in *Pittori e fotografi a Roma 1845-1870*, exhib. cat., Rome 1987, pp. 127-130.

[39] ACS, Min. Pubbl. Istr., Dir. Gen. AA.BB.AA., 1860-1890, b. 94, fasc. 118.

[40] F. Gori, in *Il Buonarroti*, 1871, p. 119.

[41] ASR, Min. LL.PP., b. 411, fasc. 25; J.H. Parker, *Recent Excavations in Rome made in 1868 by the British Archaeological Society*, Rome, 1869, pp. 1-2; Idem, *Notices of Recent Excavations in Rome*, in *Archaeologia*, XLII, 1869, p. 20, plate. III; Idem, *Roman Fund for Archaeological Investigations and Excavations*, in *Treasurer's Report*, 1869, p.3 ff.; Idem, *Notes on Excavations in Rome during the Winter of 1868-1869*, in *Archaeologia*, XLIII, 1871, p. 273; Idem, *Roman Exploration Fund. Excavations in Rome 1870-71*, Oxford 1871, p.9; Idem, *The Archaeology of Rome*, I, 2nd ed., London 1878, plates LIV-LVI.

[42] F. Gori, in *Il Buonarroti*, 1872, pp. 78-79.

[43] G. Saflund, op. cit., pp. 34-39, 146-148; E.B. Van Deman, *The Building of the Roman Aqueducts*, Washington 1934, p.142.

[44] J.H. Parker, *Recent Excavations ...*, cit., pp. 7-8; Idem, *Roman Fund ...*, cit., p.11; Idem, *Notes on Excavations ...*, cit., p. 279; F. Castagnoli, in *Bull. Com. ...*, cit., pp. 125-127.

[45] R. Lanciani, in *Bull. Inst.*, 1869, p.235; J.H. Parker, *Roman Fund ...*, cit., p.7; Idem, *Notes on Excavations ...*, cit., p.278.

[46] R. Lanciani, in *Bull. Inst.*, 1869, p.235; J.H. Parker, *Roman Fund ...*, cit., p.5 ff.; Idem, *Notes on Excavations ...*, cit., p.278; Idem, *The Archaeology ...*, cit., I, 1st. ed., London 1874, p.64.

[47] J.H. Parker, *Roman Exploration ...*, cit., pp. 16-17; Idem, *The Archaeology ...*, cit., I, p.86.

[48] F. Gori in *Il Buonarroti*, 1871, p. 120; R. Lanciani in *Ann. Inst.*, 1871, p.81; J.H. Parker, *The Archaeology ...*, cit., I, 2nd ed. pp.221-222; G. Saflund, op. cit., p.25.

[49] F. Gori in *Il Buonarroti*, 1871, p.122. On other discoveries connected with the works of fortification in the Aventine area cf. A. Pellegrini, in *Bull. Inst.*, 1868, p.182.

[50] L. La Follette, in *Quaderni del Centro di studio per l'archeologia etrusco-italica*, 11, Rome 1985, pp. 141, 143-144.

[51] G. Saflund, op. cit., p.30.

[52] R. Lanciani, in *Bull. Inst., 1871, p.81.*

[53] F. Gori, in *Il Buanarroti*, 1871, p.122; J.H. Parker, *The Archaeology ...*, cit., V, plate III; Th. Ashby, *The Acqueducts of Ancient Rome*, Oxford 1935, p.27.

[54] J.H. Parker, *The Archaeology ...*, cit., I, 2nd. ed., plate VII.

[55] ASR, Min. LL.PP., b. 411, fasc. 40; J.H. Parker, *Notes on Excavations ...*, cit., p.279; Idem, *Roman Exploration ...*, cit., pp.5-6.

[56] ACS, Min. Pubbl. Istr., Dir. Gen. AA.BB.AA., 1860-1890, b. 100, fasc. 133, 6.

[57] ASR, Min. LL.PP., b. 405, fasc. 6.

[58] R. Lanciani, in *Ann. Inst.*, 1871, p.46.

[59] J.H. Parker, *The Archaeology ...*, cit., I, 1st ed., p.58, plates XI-XII.

[60] A. Pellegrini, in *Bull. Inst.*, 1865, pp. 193-203.

[61] J.H. Parker, *Roman Exploration ...*, cit., p.8; M.J. Vermaseren, *De Mithrasdienst in Rome*, Nijmigen 1951, p.68.

[62] F. Castagnoli, in *Bull. Com. ...*, cit., p.142.

[63] J.H. Parker, *Notes on Excavations...*, cit., pp. 281-282;
A.
Pellegrini, in *Bull. Inst.*, 1870, pp.163-166; F. Gori, in *Il Buonarroti*, 1871, p.128.

[64] F. Gori, in *Archivio storico artistico archeologico e letterario della citta e provincia di Roma*, 1878-79, p.235.

[65] F. Gori, in *Il Buonarroti*, 1872, p.87; E. Nash, op. cit., I, pp.206-208.

[66] ASR, Min. LL.PP., b. 411, fasc. 26.

[67] ACS, Min. Pubbl. Istr., Dir. Gen. AA.BB.AA., 1860-1890, b. 83, fasc.110.

[68] *Bull. Inst.* 1868, pp.69, 113-114.

[69] *Bull. Inst.* 1868, pp.67-68.

[70] J.H. Parker, *Notes on the Dates of Painting in the Roman Catacombs*, in *Archaeological Journal*, XXXIV, 1877, pp.431-432.

Parker's Locations

by A. MARGIOTTA, A.M. RAMIERI and S. TOZZI

THE PALATINE AND THE FORUM

The appearance of this area has changed significantly since Parker's day, partly because of the excavations that have been carried out over the years. A certain amount of exploration on the Palatine began at the beginning of the 18th century to be continued by Napoleon III a century later, and further intensified by Pope Pius IX. At the same time, explorations of the Forum were going ahead. This work was taken up - and extended - by the Italian Government in 1870. But a good deal of the Forum area remained concealed under medieval and renaissance remains until the clearance work carried out in 1932-33.

For this reason, the photographs of Trajan's Forum have a particular historical and documentary importance. In those days, the area of the Forum that could be seen was limited by Via Alessandrina which went as far as the Basilica of Maxentius (no. 845). In the pictures of the semicircle of Trajan's market, we can see the houses that had been built over the older structure which was brought to light between 1930 and 1933. The photographs of the Arco dei Pantani and the Temple of Mars Ultor in the Forum of Augustus give us a glimpse of the ancient monuments as they figured in the day to day life of the period (nos. 272 and 3343). We see the two Corinthian columns - the 'colonnacce' - in the Forum of Nerva, and the baker's shop (no. 847). Other humble constructions, used by shop-keepers, smiths, carpenters and other artisans, were found under the arches of the Theatre of Marcellus (no. 171).

Of particular value in retracing the history of excavations on the Palatine (nos. 103-104), described in detail in the introduction, are the views of the Palace of the Caesars (nos. 113, 115). Associated with this name are the *Domus Augustana* (no. 370), the substructure of the palace of Septimius Severus (no. 108), together with certain views of the *Domus Flavia* (no. 2228). Especially interesting are the pictures relating to explorations of the Temple of Magna Mater and the Temple of Apollo, confused with that of Jupiter Victor (no. 2231). There are also details of the painted decorations in the so-called House of Livia (no. 2241), the *Paedagogium* (nos. 111-112) and the famous graffito of the crucified donkey (no. 107).

As for the Roman Forum itself, the pictures which record excavations that were in progress at the time are especially interesting — for example, those of the Basilica Julia and the Temple of Caesar (nos. 2726, 3159).

Finally, a mention should be made of the Flavian amphitheatre which had been excavated in 1875 and was at the centre of two controversies - one was the removal of the sacred shrines (no. 1195); the other the clearance of the luxuriant, wild vegetation so dear to lovers of the romantic and picturesque aspects of the monuments. Actually, the first operation was part of the investigation of the amphitheatre's foundations, whilst the second was an attempt to protect the Colosseum from further damage by plants.

A.M.R.

THE WALLS

According to historical sources, the oldest of the city walls were built by Servius Tullius - but the so-called Servian Walls, preserved in more that one area of the city, can be dated two centuries later than the penultimate king of Rome.

They were actually built after the city had been taken by the Gauls in 386 B.C. The censors, in an attempt to prevent the repetition of such an invasion, decided to erect a wall, *saxo quadrato*, made of tufa from Grotta Oscura. This is not to say that there could not have been earlier defensive works - in fact, certain stone remains suggest this and they could well go back to the period of Servius Tullius.

There are several remains from the wall of the 4th century B.C. (nos. 143, 151, 3188) which allow most of the nearly 11 km course to be established. From the Capitol, the wall went to the Quirinal Hill and as far as the Porta Collina. This is where the *Agger* - the most heavily fortified stretch of the wall - began. This was formed by a moat and ramparts (the latter made from earth from the former). Externally protected by a solid wall and buttresses, the ramparts sloped downwards and inwards to where there was often another

wall, lower than the first and about 30 or 40 m distant. The *Agger* was punctuated by the gates of the *Viminalis* (no. 3363) and the Esquiline, after which the wall headed for the Coelian Hill as far as Porta Capena (the exact position is still not clear). Even more uncertain is the position of the wall in the stretch between the Aventine and the Capitol.

Whilst Parker devoted many of his studies and excavations to the Servian Walls, a great number of his photographs are of the Aurelian Walls and their monumental gateways, paying particular attention to construction technique. These pictures constitute an extraordinary documentation of the magnificent state of preservation of the walls which fulfilled a defensive role for the city right up until 1870. But the pictures also record the striking landscapes - long since ruined - to be found beyond the walls. There are also picturesque elements in the photographs, as Pietrangeli has pointed out, such as the fenced off recesses in the towers where one could keep out of the way of passing cattle.

The walls were built by Aurelian, at a critical moment in the history of the empire, in just four years from 271 to 275 A.D. They were 19 km in length and were sometimes built into earlier buildings, as in the case of the Pyramid of Cestius. Gateways, of one or two openings, were built at each of the roads, whilst smaller gates, or *posterule,* appeared all along the wall.

Parker's photographs follow the wall in a clockwise direction, starting at the so-called Muro Torto, the area of the *Horti Aciliorum* included within the city walls (no. 364), moving on to the Porta Salaria (no. 7) which was subsequently demolished in 1870, and the Nomentana, with its closed-up entrance and semi-circular tower to the right (no. 9). The sequence then continues with the *Castra Praetoria* (nos. 11-15), Porta Chiusa - excavated in 1868 (nos. 17, 659), and the Tiburtina - in 1869 Pius IX removed the entrance that had been added at the time of Honorius (no.19). From here round to the Porta Prenestina - better known as Porta Maggiore (nos. 30-31), we see the entrance to the Orti Liciniani and the facade of the Roman house built into the wall (nos. 25,27). There then follows the Porta Asinaria, with the blocked-up opening that was finally cleared in 1951-54, a gate mistakenly identified as the Porta Lateranense (no. 40), and two towers restored with blocks which Parker said, for no obvious reason, came from the Servian Walls (nos. 42-43). We move on to Porta Metrovia (called Metronia), originally a gate *(posterula)* restored in the medieval period, and then Porta Latina, walled-up with additional material that was removed in 1911 (nos. 44,46). We end with the gateways of S.Sebastiano and S.Paolo (nos. 48,51-53) and the stretch of wall that followed the Tiber, which was damaged by the building of the railway (no. 56).

A.M.R.

THE AQUEDUCTS

The Roman aqueducts, of which significant stretches survive both inside and outside the city, were described by Frontinus in his work *De aquaeductu urbis Romae commentarius* which he wrote in 97 A.D. in his capacity as *curator aquarum.* Here he lists the nine aqueducts that existed at his time, and recalls that until 312 B.C. the city's water supply depended entirely on wells, cisterns and a few springs.

The oldest aqueduct was built by the censor Appius Claudius the Blind, who redirected the water from a spring on the Via Prenestina to Rome along an underground channel. The aqueduct was supported by arches only in the area of Porta Capena. It was over 16 km in length and entered Rome near *ad Spem Veterem,* the area which is now Porta Maggiore, where eight of the eleven aqueducts were to pass.

The *Anio Vetus,* was built by the censor Manius Curius Dentatus slightly later, and goes back to 212 B.C. This started out at the S.Cosimato gorge on the River Aniene, between Vicovaro and Mandela. It went underground on arriving in the city, to resurface in the area of the central railway station.

Rome's biggest aqueduct was the Acqua Marcia. This brought water from the Aniene, and was built by the praetor Q. Marcius Re in 144 B.C. The water came to the Viminal and Capitoline Hills from the thirty-sixth mile of the Via Valeria, following a route of 91 km before reaching the city. One of the most important works of restoration was carried out by Augustus, and is recorded in an inscription on Porta Tiburtina. An offshoot of this aqueduct, the *rivus Herculaneus,* followed an elevated conduit past the Lateran and the Coelian Hill as far as Porta Capena. The other offshoot is the Acqua Antoniniana da Caracalla which follows the Via Tuscolana to the Baths of Caracalla. The distribution centre seems to have been the one excavated by Parker in 1871, between the Porta Furba and the Osteria di Pino, consisting of two connected underground tanks.

The *Tepula* aqueduct, so called because of the warmness of its waters, was built in 125 B.C. by the censors Cn. Servilius Cepio and L. Cassius Longinus. It began in an area of the Alban Hills, near Marino, and followed the course of the Marcia and, indeed, ran above it. The *Iulia* waters, from more or less the same area, were brought to Rome by M. Agrippa in 33 B.C. In fact, the *Tepula* and *Iulia* went on to share the same conduit, following the course of the Marcia again once inside the city. Agrippa was active again in 19 B.C., this time constructing the *Virgo* aqueduct whose route from the Via Collatina to Rome is known to us, because it is the same one which brings the water to the Trevi Fountain today. In Via del Nazzareno (no. 82) one can still see part of the conduit that crossed

the hills of Parioli and the Pincio on its way to the Pantheon and the Baths of Agrippa.
The most impressive aqueduct was that of Claudius, begun with the *Anio Novus* in 38 A.D. by Caligula and brought to completion by Claudius in 52 A.D. (nos. 62, 65). The water ran about 68 km from the springs on the Via Sublacense over the arches that characterize the Capannelle area to this day. The double arch of the Porta Maggiore is also part of this aqueduct, and the *Arcus Neroniani* branched off from this point on its way to the Aventine and Palatine.
Finally, there are the two aqueducts built after the period of Frontinus. These are those of Trajan and Alessandrina and were built in 109 and 226 A.D. respectively.

A.M.R.

THE CATACOMBS

The catacombs represent an important aspect of the history of Rome, and an important part of its archaeological heritage - so it is not surprising that they have a significant place in Parker's photography. Furthermore, this was the period when De Rossi was beginning serious studies of Christian archaeology through the systematic exploration of these underground cemeteries. And perhaps it is worth pointing out again that, contrary to a long-held popular belief, the catacombs were not used as refuges or sites for religious worship, but were simply underground burial sites, specifically designed for that purpose, and situated along the consular roads.
From the time of De Rossi's studies and scientific excavations, the catacombs have furnished a vast amount of information about the early Christian church, and have helped clarify various aspects of late classical and early medieval art.
De Rossi founded the *Bullettino di Archeologia Cristiana* in 1863, which was to chronicle all the discoveries that were made in those years. He went on to publish *Roma sotterranea cristianae,* which provided a helpful synthesis of his work — which continued to be supported and encouraged by Pope Pius IX. De Rossi used to refer to the pope as the new Damaso — the original was the fourth-century pope who was the first to restore the sanctuaries of the martyrs in the catacombs.
Of all the finds that helped to give a clearer idea of the whereabouts of the main hypogea, the discovery of the Generosa cemetery in 1866 (no. 1183) was particularly important. Situated in an area of great archaeological interest, it yielded many remains of the Atti dei Fratelli Arvali. The finds at Domitilla were also significant. Excavations began in 1874 of what had previously been believed to be the basilica of Petronilla - it was then renamed, more correctly, after S.Nereo and S.Achilleo (Nos. 3220 - 3221).
Parker's photographs pay special attention to pictorial decorations (nos. 1469, 1471-1472, 1774-1775, 1801-1809, 1822, 2117, 2119) and dwell on such curiosities as the seats carved into the tufa (no. 1599). But in the photos of the catacombs in Naples, it is not possible to see the great tunnels that constitute a *unicum* (nos. 2146-2147).
The Jewish catacombs (no. 1753) and those of an unorthodox sect at Vibia (no. 1793) would deserve separate consideration, space permitting.
A final mention should go to excavations carried out in churches. In a city such as Rome, these works nearly always bring to light earlier remains, some of which may be quite unexpected, such as the Mithraeum found under S.Clemente in 1870.

A.M.R.

MEDIEVAL ROME

The series of photographs that Parker took of medieval Rome - like those of earlier periods - show that his aim was to reconstruct the lay-out of the city, and the form of its religious and secular buildings, from the evidence of the remaining traces.
From these clues, a picture is built up of the roads, churches, palaces and modest dwellings - a profile of the city during that vast period which saw it recover from the ravages of the barbarians. The city of this period is certainly less grand than Imperial Rome, but it does enjoy the renewed status of being spiritual and political capital of the West.
The most characteristic features of medieval Rome are the towers that rose from the heavily fortified houses of the noble families. Examples included the Alberteschi Tower (no. 233), subsequently demolished to make way for work on that stretch of the river bank, the medieval tower of the Cesarini or Margani, which constitutes the base of the bell-tower of the church of S.Francesco di Paola (no. 246) - and the Tower of the Milizie (no. 239) which belonged to the Annibaldi family, then the Caetani. Parker notes that it was popularly known as Nero's Tower, because of a legend that said it was from here that the Emperor watched Rome burn.
The remains of the family home of the Crescenzi still offer an idea of how the aristocracy lived. It was wrongly believed to be the home of Cola di Rienzo (nos. 248, 1381). The house was built by Nicola, son of Crescenzio and Teodora, in about the year 1100. The fine cornices and open gallery, traces of which remain on the ground floor, demonstrate how strongly the classical inheritance persisted. In fact, this architectural tendency never really died out and con-

temporary projects were continually compared with classical remains. Throughout the medieval period, these parallels expressed a desire to recreate contacts with a glorious past, to show that the political ambitions of the papacy and aristocracy had a respectable tradition.

A good deal of Parker's collection is dedicated to the ancient churches and Christian basilicas. Some, such as S.Giovanni in Laterano (nos. 2850-2851) and S.Maria Maggiore (no. 2125), bear witness to subsequent additions and modifications. Others retain their early Christian and Romanesque character, such as the church and monastery of S.Clemente (no. 1475) and the church of S.Sabina (no. 323 — a general view of the interior). In the case of the latter, Parker also focussed on the details of the cypress wood door from the first half of the 5th century. Here the panels are surrounded by lattice-work and portray scenes from the Old and New Testaments. The work is among the finest of its period (nos. 3327-30).

The basilica of S. Lorenzo fuori le Mura was photographed (exterior no. 1082, interior nos. 592-97) after the restoration work carried out by Virginio Vespignani, who between 1862-65 removed the Baroque additions from the facade. The appearance of the church as it now stands goes back to the restorations carried out after the bombing in 1943.

Parker also paid particular attention to cosmatesque work such as the bishops' throne in the church of SS. Nereo and Achilleo (no. 310), the 13th century cloisters of S.Giovanni in Laterano (nos. 1077, 1094-95, 1714) and S.Paolo fuori le Mura (no. 2019), featuring work by Vassalletto.

Among the many cloisters that were built around Roman churches, it is also worth mentioning those of the Franciscan monastery near the church of Ara Coeli (nos. 1080, 2273-74). The monastery was subsequently demolished to make way for the monument to Victor Emanuel II.

A.M.

MODERN ROME

In producing his photographic record, Parker was mainly interested in images relating to classical and early medieval Rome. But the collection also includes various views of renaissance and baroque elements in the city. These often seem quite different from the other, more purely documentary photographs, being more general views of the city and its life.

There were probably all kinds of different reasons for taking these pictures - in some the subject necessarily entails a broader perspective. This is the case in the view of Piazza Navona (no. 1084), and that of Hadrian's Mausoleum (no. 1085) which offers a classic view of the bridge and Castel S.Angelo. Another reason for the nature of these pictures might well be the professional experience of some of the photographers with whom Parker worked. Some would have been more used to such general panoramic shots. A further explanation may be the success that the photographs enjoyed when they first appeared in publications. Parker may not have expected such success and it might have persuaded him to broaden his scope, with pictures that would appeal more to the general public.

There is a considerable number of photographs of this type. They include the view of Piazza del Popolo, with the twin churches of S.Maria di Montesano and S.Maria dei Miracoli (no. 1086). Like the two pictures mentioned above, this one was also taken by De Bonis. Others in a similar vein are the view of the 18th-century Algardi Palace, at Villa Pamphili (no. 2710), the view of Villa Medici from the gardens (no. 1307, by Filippo Laiš), those of the Gesù (no. 575), the Trevi Fountain (no. 1356), the Triton in Piazza Barberini (no. 1196) and the Turtle Fountain (no. 2963). The fact that these pictures are different from the rest of the collection has suggested to some that other photographers must have worked with Parker.

This group of pictures also includes the wonderful bird's-eye panoramas of the city (nos. 581-582 and 1197) and the Tiber (nos. 1198 and 1199 with the Tiber Island) which can be attributed to the versatile and little-known Charles Smeaton. One picture which deserves special mention for its remarkable composition is no. 1197. Taken from the Vatican, the curved progression of the buildings in the foreground creates a frame for the prospect of roofs and domes that spreads out beyond.

A.M.

THE ENVIRONS OF ROME, AND OTHER ITALIAN CITIES

As an Englishman in Rome, Parker was influenced by the tradition of the Grand Tour and clearly could not resist extending his researches not only to the outskirts of Rome, but also to other Italian cities including Lucca, Ancona, Florence, Pisa, Naples and Benevento.

Parker had started out by photographing the remains of the old aqueducts that could still be seen in the city. But his enthusiasm was such that as he followed these remains outside the city itself, his interest was aroused by whatever he saw and his project became increasingly complex (much in the same way that the Rome photographs eventually included renaissance and baroque subjects, as well as the archaeological subjects that had originally interested him). The collection thus includes such remote villages in the Sabine Hills as Vicovaro (nos. 1544, 3046, 3049, 3051) and Mandela (no. 1553), together with better known centres such as Tivoli (nos. 1546, 3039), Subiaco (nos. 1554, 1563), Tarquinia (no. 3374), Montecassino (no.

2130), Ostia (no. 1825) and Lanuvio (no. 2381). But all these places were well known to foreign artists because of the tradition of Italian tours.
Many of these pictures are photographic interpretations of subjects that had always been popular with landscape artists.
There could be no better example than the Grotto of the Nymph Egeria, part of the remains of Herodes Atticus' villa, which had frequently been portrayed in paintings and engravings.
Other particularly interesting photographs in this group include those of Florence, and other famous Tuscan cities - e.g. the view of S.Maria Novella (no. 516), the detail of the bas-relief in S.Maria del Fiore (no. 510) and the series of Volterra (nos. 2389, 2390, 2391, 2398), S.Gimignano (nos. 2400-2402) and Lucca (nos. 3071-3073 and 3075). These pictures provide a striking record of medieval Tuscany.
These photographs often concentrate on details, which makes them particularly interesting given the subsequent deterioration of many of these facades, bas-reliefs and decorative details. The 12th century church of S. Frediano in Lucca and the Gothic cloister windows of S. Maria Novella are excellent examples of this.
Parker was also interested in certain sites in the south of Italy. Apart from the Pompei series, he also photographed Benevento (Trajan's Arch, no. 2694, and a detail of the impressive bronze door of the cathedral, no. 2684). His photographs of Naples include the catacombs of S.Gennaro (no. 2146) and the Piazza del Plebiscito with the church of S.Francesco di Paola (no. 2133).
Most of the photographs in the Parker collection that are not related to Rome were taken by Giovan Battista Colamedici. In many cases this is confirmed by the 1869 catalogue - in others, certain pictures can be attributed to him on the grounds of style or subject matter.

S.T.

POMPEII

It was inevitable that Parker's collection would include Pompeii partly because of its importance in the history of classical art, and partly because of the many discoveries that were being made there in the very years that Parker was living in Rome.
Parker's images of Pompeii are of great interest, both from a documentary point of view and for the exceptional quality of the photography - in fact, the pictures seem early examples of photography used for scientific research.
The history of the excavations at Pompeii is a long and interesting one, from Domenico Fontana's rather primitive intuitions, to the more systematic research carried out under the Bourbons from the middle of the 18th century, to the modern methods used in the 19th century. The Pompeii photographs document the discoveries made in the period 1815-32 - before Parker came to Italy - such as the Basilica, the Forum and the House of the Faun (nos. 2203, 2201, 2173). But they also relate to the more scientifically based investigations carried out between 1850 and 1860 by scholars such as Giuseppe Fiorelli, Michele Ruggiero, Giulio De Petra, Antonio Sogliano and Vittorio Spinazzola. In this period, the Via Stabiana and the Baths of the same name were brought to light (no. 2207).
Parker wasn't the only person to have the idea of documenting the excavations photographically. In fact, during this period the use of the camera became quite common to record the imprints of human forms at Pompeii - those shocking images which convey so vividly the complete unexpectedness of death. Amongst the other photographers who were working in the south, there was Giorgio Sommer - first of all around 1860 and then again from 1865-70 (cf. D. Palazzoli *Giorgio Sommer: fotografo a Napoli,* Milan 1981). And it seems quite likely that it was this German photographer who took the pictures of Pompei for Parker - especially those in which, apart from the obvious archeological interest, there are particularly successful group compositions. Examples include the photograph set in Via dei Sepolcri (no. 2160) or the one in the House of Diomedes (no. 2158). Here the subjects are posing for the camera (very unusual in Parker's work) in the course of their excursion, whilst the sophisticated elegance of the ladies seems a tribute to the fashion of that particular era.

S.T.

PAINTINGS

When Parker started coming to Rome, in 1864, his interests had not yet turned to archaeology - he was more interested in pursuing the studies in medieval art that he had already started in England.
During his first winter in Rome, he intensified these studies, subsequently publishing *Mosaic Pictures in Rome and Ravenna* in 1865-6, and giving a lecture at Oxford on the church of S. Pudenziana in the summer of 1865.
This is why there are many photographs of pictorial art - the subject of his initial studies - in the collection that he gradually built up. These include the mosaics in the apse of S.Pudenziana (nos. 280 and 1416), S.Crisogono (no. 1860), and S.Maria in Domnica (no. 1926), as well as the mosaic panels in the church of S.Vitale in Ravenna (nos. 752-4).
In terms of their context in the collection some of these photographs are isolated, but others - and these are the most interesting are part of a photographic exploration of the whole building in

which the work is situated.
Thus, the basilica of S. Clemente is represented by an exterior shot of the church, the cycle of frescos in the lower church (nos. 1264-69 and 1461) and the mosaic with the Triumph of the Cross in the upper apse (no. 1274), work of the Roman school active in the first half of the 12th century. In the church of S. Costanza, apart from the general view of the interior (no. 1600), there is also a series documenting the mosaics of the vaulting (nos. 1601-8) which go back to the 4th century and still retain the character of Roman mosaic art. Photographs of the facade and interior of S. Lorenzo fuori le Mura are accompanied by pictures of the 13th century frescoes in the portico that relate episodes from the life and martyrdom of St Lawrence and St Stephen (nos. 1120-26). Most of these photographs were taken by Filippo Lais and Francesco Sidoli.
In the basilica of S. Giovanni in Laterano, Parker's attention focussed on the mosaic of the old apse, by Torriti and Jacopo da Camerino at the end of the 13th century. This photograph was taken before the mosaic was reset in 1884 (no. 1749). Parker's interest was also attracted by the neighbouring baptistry of S. Giovanni in Fonte (nos. 1709-10 and 1725). Another interesting feature nearby, in Piazza di Porta S. Giovanni, is the large niche with mosaics (no. 761) which was partially restored by Ferdinando Fuga. Parker thought it was of Charlemagne although its real name is the Triclinium of Leone, as it is the apse or exedra of the dining room in the ancient papal palace erected by Leone III.
At the basilica of S. Paolo fuori le Mura, Parker photographed the exterior, and the interior with views of the ciborium, Paschal candlestick and the apse mosaics destroyed in the fire of 1823 - as were the two heads of Apostles (nos. 2031-32, of which only the first is present in the municipal collection). Parker also focussed on illuminated pages in the Bible from S. Paolo fuori le Mura, which he believed had been produced for Charles the Bold. In fact, the book was a gift to the Pope from Charles the Bald in 875, on the occasion of his coronation, and is a precious example of Carolingian art (nos. 1476, 2716-19, 3093-3114).
In the preface to his 1879 catalogue of photographs, Parker states: "This collection of Photographs is intended to illustrate the Early History of the City of Rome in the first instance, and this was originally the sole intention; but the unusual opportunities given to me of having photographs taken in the great Museum of Rome, and in the catacombs, induced me to add to this Architectural History that of Sculpture and of Painting...".
So his plan to take a certain kind of picture was modified when he discovered that, being already on site, he could easily extend the range of the photographs. Hence the pictures of paintings and sculptures, though the latter, after the medieval period, tend to appear only sporadically. Other examples are Pinturicchio's fresco in the Ara Coeli (no. 2270), and the decorations in the Library and Room of Apollo in Castel S. Angelo (nos. 3015-25), executed by the school of Raphael.

A.M.

SCULPTURE

A significant part of Parker's collection is concerned with carefully documenting the sculptures of various periods located in the museums and churches of the city.
This is another aspect of the collection that departs from Parker's original aims, and once again expresses his insatiable curiosity. If a subject interested him he was likely to pursue it even if it distracted him from his fundamental theme.
One notable group of photographs is devoted to the oldest public collection in Rome - that of the Capitoline Museums. This was founded in 1471 by Pope Sixtus IV who wished to bring together the ideals of classicism and humanism with the temporal power of the church. Hence his donation to the Capitoline Museums of several bronzes that had hitherto been housed in the Lateran. These well-known works include The She-Wolf (no. 1659), the Colossus of Constantine, Boy with a Thorn (no. 1681) and the statue of Camillus. The collection gradually grew over the years, with considerable support from the Papacy. Another famous work, the statue of the Dying Gaul (no. 1678) was acquired in the middle of the 18th century.
Only later, with the foundation of the Museo Pio- Clementino, was the importance of the Capitoline Museums reduced, as the Papacy concentrated more on developing the new Vatican collection.
Another interesting collection that attracted Parker's attention was that of the Lateran Museum. In Parker's day, the collection was still housed in the ancient papal palace itself - the Lateran - and only much later was it moved to the Vatican. Partly because of its collection of classical antiquities, the Lateran was a symbol of the continuation of ancient traditions. And the Popes were all too happy to identify themselves with this in order to lend weight to their political authority.
In 1977, the statues were transferred from the Lateran to the Vatican Museums where most were placed in the Museo Gregoriano Profano and the Museo Pio Cristiano.
The Vatican now houses some of the best-known works of classical and medieval art: reliefs from the Tomb of the Aterii, an impressively composed work which came to light in Via Labicana in 1849 (no. 1500), the Sarcophagus with Bacchanal (no. 2886), frescoes including those from Ostia representing the myth of Saturn (no. 2896), the Rape of Proserpine (no. 2898), the friezes from the Basilica

Ulpia (no. 1495), and the series of early Christian sarcophagi on which the deceased are portrayed inside sea-shells and surrounded by illustrations of episodes from the Old and New Testaments (nos. 2920-23).

But Parker's investigations in the Vatican Museums did not stop here and he went on to photograph exhibits from many different sections of the galleries. Notable examples include the porphyry sarcophagus of S.Elena, from the Mausoleum of the same name (no. 209) - this is now housed in the Museo Pio-Clementino, the base of the column in honour of Antoninus Pius with the Apotheosis of Antoninus and Faustina in the Cortile della Pigna (nos. 327-29), the chariot in the Museo Chiaramonti - a reconstruction that Camporese built up from fragments for Pius VI in 1788 (no. 293), and the Ariadne from the Gallery of the Statues in the Museo Pio-Clementino, wrongly identified as Cleopatra. In the photograph (no. 1090) we can see the background painted by Unterberger, but subsequently removed. Finally, as far as the Vatican Museums are concerned, Parker took a series of pictures of the Grotte, including one of the sarcophagus of Junius Basso (no. 2997), discovered in 1595. The Parker collection also contains records of certain private collections, such as that of Cardinal Albani. The Cardinal, around 1760, had brought together a series of extremely important classical sculptures with the help of Winckelmann (nos. 2760, 2768, 2770, 2772, 2775, 2796, 2806). Another private collection that interested him was the Ludovisi, now part of the Museo Nazionale Romano (nos. 3207-08).

Finally, we should not neglect the interest that Parker dedicated to the statues in the city's churches. Maderno's statue of St. Cecilia in the church dedicated to the saint in Trastevere (no. 1705) is just one example of this.

S.T.

Biography and publications

1806 John Henry Parker born in London, 18th March.
1832 Takes over the Oxford bookshop and publishing firm, James Parker and Co., from his uncle Joseph.
1839 One of the founder members of the Oxford Society for Promoting the Study of Gothic Architecture.
1840 One of the founder members of the Archaeological Institute of Great Britain and Ireland.
1854 Certain members of the London Society of Antiquities, of which Parker was a member, found the Antiquarian Photographic Club with the aim of photographing historical English monuments.
1859 Visits Ravenna and Rome on his first trip to Italy.
1863 Suffers violent attacks of rheumatic fever whilst at Windsor, and decides to go to Menton.
1864 Because of his illness, he moves to Rome in the autumn in order to spend the winter there, thus beginning a pattern that is to last for thirteen years. He starts to have the photographs taken that are to make up the basis of his collection.
1865 One of the founder members of the British and American Archaeological Society of Rome, of which he was to be vice-president for many years.
1868 Heads excavations by the so-called Porta Chiusa, near the Porta Maggiore, funded by the British Archaeological Society.
1869 Again in a private capacity, Parker leads excavations of a stretch of the Servian Walls near the Porta Capena. He finds, on the right bank of the Tiber near the Cloaca Maxima, a stretch of the ancient river embankment with lionhead moorings.
1870 Becomes director of the Ashmolean Museum of History and Archaeology, Oxford.
1871 Visits Pompeii. His archaeological research here is carefully recorded in the photographs.
1873 On his way back to England in spring, he visits Pisa, Lucca and Florence.
1874 Begins publication of *The Archaeology of Rome*, comprising thirteen parts published between 1874 and 1878/83.
1877 Retires to Oxford.
1879 Victor Emanuel II nominates Parker officer of the Order of Saints Maurice and Lazarus.
1884 Dies at Oxford, January 31st.

* * *

A Glossary of Terms used in Grecian, Roman, Italian and Gothic Architecture, Oxford 1836
A Guide to the Architectural Antiquities in the Neighbourhood of Oxford, Oxford 1842-46
An Introduction to the Study of Gothic Architecture, Oxford and London 1849
The Medieval Architecture of Chester, Chester 1858
The Church of St. Pudentiana at Rome (for the Oxford Architectural and Historical Society), Oxford 1865
The Architectural Antiquities of the City of Wells, Oxford 1866
Mosaic Pictures in Rome and Ravenna, Oxford and London 1866
A catalogue of a series of Photographs illustrative of the Archaeology of Rome prepared under the direction of John Henry Parker in the winters of 1864, 1865 and 1866, Oxford 1867
The Different Methods of Construction, Rome 1867
Report on the Progress of Excavations in Rome in Winter 1866-67, in *Archaeological Journal, XXIV, 1867,* pp. 345-50
Supplement to a catalogue of a series of Photographs illustrative of the Archaeology of Rome prepared under the direction of John Henry Parker in the winter of 1867-68, Oxford 1868
Monumentorum Urbis Romae..., Rome [1868]
Monumentorum Urbis Romae..., Rome [1869]
Historical Photographs. A catalogue of fifteen hundred photographs illustrative of the Archaeology of Rome prepared under the direction of John Henry Parker. Part III taken in the winter of 1868-69, Oxford 1869
Notices of Recent Excavations in Rome, in *Archaeologia,* XLII, 1869, pp. 11-26
Recent Excavations in Rome made in 1868 by the British Archaeological Society, Rome 1869
Recent Researches in Rome, in *Archaeological Journal,* XXVII, 1870, pp. 165-80
Notes on Excavations in Rome during the Winter of 1868-69, in *Archaeologia,* XLIII, 1871, pp. 273-84
Roman Exploration Fund. Excavations in Rome during the Winter of 1870-71, Oxford 1871
Historical Photographs illustrative of the Archaeology of Rome and Italy arranged according to the subjects from Mr. Parker's Series, P.I and II, London 1873
Historical Photographs illustrative of the Archaeology of Rome and Italy. A Selection of one hundred photographs arranged according to the subjects from Mr. Parker's Series [London 1874]
The Archaeology of Rome by John Henry Parker, London 1874- 1878/83 and successive editions. 13 vols.
Notes on the Dates of Paintings in the Roman Catacombs, in *Archaeological Journal,* XXXIV, 1877, pp. 431-32
A Plan of Ancient Rome, London 1878
Historical Photographs. A catalogue of three thousand three hundred photographs of Antiquities in Rome and Italy. Prepared under the direction of John Henry Parker, London 1879
A selection of historical photographs illustrative of the Historical Construction of Walls prepared under the direction of John Henry Parker, London s.d.
A selection of Historical Photographs illustrative of the walls of the Kings in Rome, and similar walls in other ancient cities prepared under the direction of John Henry Parker, London s.d.

THE PARKER COLLECTION

Note

This catalogue is the result of a comprehensive study of all the Parker photographs in the Municipal Photographic Archives, which began with an initial group of 300. This number grew to almost 800 after careful scrutiny of all the uncatalogued and unlisted items. Many photographs which had previously been considered anonymous have thus been attributed to Parker, partly as a consequence of research and analysis carried out in all those Roman insitutions in possession of his work.

Over the period of two years spent working on this project, it was also hoped to find out something about Parker's personality, his cultural milieu and archaeological work - and about those professional photographers who worked with him.

In this catalogue, after the first essays, there are reproductions and descriptions of all the photographs in the collection. The sheer quantity of photographs has meant that the descriptions have had to be kept brief, giving only the essential details and historical information. In "Parker's Locations", general information is combined with suggestions as to the whys and wherefores of Parker's choice of subjects. His interests were particularly wide and ranged from archaeology to the history of medieval and modern art, both in Rome and in other cities in central and southern Italy.

The individual descriptions of the photographs appearing in brackets are those of Parker's — from the definitive 1879 catalogue — which have proven to be mistaken or inaccurate (in the 1879 catalogue every photograph was accompanied by a description of the subject). In such cases of error in the original description, an attempt has been made to correctly identify the subject and establish the period where this has not already been done by the author. Two numbers head each caption: the first refers to the municipal Parker collection, whilst the second is the number allocated by the archaeologist himself in his 1879 catalogue. Any numbers used in the texts to refer to the photographs, relate exclusively to Parker's own catalogue.

As is well known, in order to realize his collection the author enlisted the help of several professional photographers and their names appear at the top of the captions when they appear in the 1868 or 1879 catalogues. In cases when the photographer's name is not recorded, an attribution has been attempted on the grounds of style and subject matter. The descriptions also include the index number of the photograph (A.F.), and the number of the reproduced negative (xd).

Bibliographic references are confined to the photographic catalogues edited by Parker - for further information the general bibliography should be consulted.

Studies carried out in those institutions that hold prints belonging to the Parker collection (the British School at Rome and the German Archaeological Institute), and original negatives (American Academy and the Central Institute for Cataloguing and Documentation - National Photographic Department), have made it possible to reproduce all the images in the Roman collections and this comparative table appears at the back of this volume. (It should be mentioned that as far as the photographs in the possession of the British School at Rome are concerned, as well as those listed as belonging to the photographic collections themselves, there are also those which can be seen in the photographic volumes in the library).

In the preparation of this catalogue, special care has been taken to identify - by means of methods now well established in the study of historical photographs - the contributions of the various professional photographers who worked with Parker. And this has been a step forward in terms of knowledge of the Parker collection, the aesthetic and historical value of which is already well-known.

A.M. - S.T.

1/1
Carlo Baldassare Simelli
Stretch of the Muro Torto, 1864-66

albumen print
259x200; album A.F. 6051; xd 26648
label on back reads: "WALLS OF ROME. MURO TORTO. Sylla B.C. 70"
J.H. Parker, 1867, p.7; J.H. Parker, 1879, P.I, p.1

2/2
Carlo Baldassarre Simelli
Stretch of the Muro Torto with the so-called Palace of Sylla, 1864-66

albumen print
256x199; album A.F. 6051; xd 10795
label on back reads: "2 WALLS OF ROME. PALACE of Sylla B.C. 70"
J.H. Parker, 1867, p.7; J.H. Parker, 1879, P.I, p.1

3/7
Carlo Baldasarre Simelli
Stretch of the Aurelian Walls with the Porta Salaria, 1864-66

albumen print
200x261; album A.F. 6051; xd 25217
label on back reads: "7 WALLS OF ROME. PORTA SALARIA. HONORIUS A.D. 400"
J.H. Parker, 1867, p7; J.H. Parker, 1879, P.I, p.1

4/8
Carlo Baldassarre Simelli
Stretch of the Aurelian Walls near the Porta Nomentana, 1846-66

albumen print
190x257; album A.F. 6051; xd 25218
label on back reads: "8 WALLS OF ROME. PORTA NOMENTANA. HONORIUS A.D. 400"
J.H. Parker, 1867, p. 7; J.H. Parker, 1879, P.I, p.1

5/9
Carlo Baldassarre Simelli
Stretch of the Aurelian Walls near the Porta Nomentana, 1864-66

albumen print
196x260; album A.F. 6051; xd 25216
label on back reads: "9 WALLS OF ROME. POSTERN near the PORTA NOMENTANA. A.D. 275"
J.H. Parker, 1867, p. 7; J.H. Parker, 1879, P.I, p.1

6/10
Carlo Baldassarre Simelli
Stretch of walls at the Castrum Praetorium 1864-66

albumen print
192x263; album A.F. 6051; xd 25215
label on back reads: "10 WALLS OF ROME. POSTERN in Foss of CASTRUM PRAETORIUM"
J.H. Parker, 1867, p.7; J.H. Parker, 1879, P.I, p.1

7/11
Carlo Baldassarre Simelli
Stretch of the walls at the Castrum Praetorium, 1864-66

albumen print
244x200; album A.F. 6051; xd 25214
label on back reads: "11 WALLS OF ROME. NORTHERN GATE OF PRAETORIAN CAMP. A.D. 30"
J.H. Parker, 1867, p.7; J.H. Parker, 1879. P.I, p.1

8/12
Carlo Baldassarre Simelli
Walls of Castrum Praetorium: detail, 1864-66

albumen print
251x190; album A.F. 6051; xd 25213
label on back reads: "12 WALLS OF ROME. PART OF NORTH GATE, and of OLDER HOUSE."
J.H. Parker, 1867, p.7; J.H. Parker, 1879, P.I, p.2

9/13
Carlo Baldassarre Simelli
Stretch of walls of Castrum Praetorium: east side, 1864-66

albumen print
260x192; album A.F. 6051; xd 25212
label on back reads: "13 WALLS OF ROME. EAST GATE OF PRAETORIAN CAMP. A.D. 30"
J.H. Parker, 1867, p.7; J.H. Parker, 1879, P.I, p.2

10/14
Carlo Baldassarre Simelli
Stretch of Castrum Praetorium wall: east side with corner tower, 1864-66

albumen print
234x200; album A.F. 6051 (and album A.F. 6049); xd 25211
label on back reads: "14 WALLS OF ROME. 14 PART OF EAST WALL OF PRAETORIAN CAMP. A.D. 30/ and repairs A.D. 350? with corbels for HOURD. cut off."
J.H. Parker, 1867, p7; J.H. Parker, 1879, P.I, p.2

11/15
Carlo Baldassarre Simelli
Stretch of Castrum Praetorium wall: towers at south-east corner, 1864-66

albumen print
249x199; album A.F. 6051; xd 25210
label on back reads: "15 WALLS OF ROME. TOWERS at S.E. corner of PRAETORIAN CAMP. A.D. 30"
J.H. Parker, 1867, p.2; J.H. Parker, 1879, P.I, p.2

12/16
Carlo Baldassarre Simelli
Stretch of Castrum Praetorium wall: south side, 1864-66

albumen print
238x199; album A.F. 6051; xd 25209
label on back reads: "WALLS OF ROME. 16 PART OF SOUTH WALL OF PRAETORIAN CAMP. A.D. 30/ and B.C. 550?"
J.H. Parker, 1867, p.8; J.H. Parker, 1879, P.I, p.2

13/17
Carlo Baldassarre Simelli
Stretch of Castrum Praetorium wall: south side with so-called Porta Chiusa, 1864-66

albumen print
201x258; album A.F. 6051; xd 25208
label on back reads: "WALLS OF ROME /17. PART OF SOUTH WALL OF PRAETORIAN CAMP. A.D. 30 and B.C. 550?"
J.H. Parker, 1867, p.8; J.H. Parker, 1879, P.I, p.2

14/18
Carlo Baldassarre Simelli
Praetorian Camp wall with so-called Porta Chiusa, 1864-66

albumen print
200x257; album A.F. 6051; xd 25207
label on back reads: "18 WALLS OF ROME. PART OF SOUTH WALL PRAETORIAN CAMP. A.D. 30. and/GATEWAY A.D. 400"
J.H. Parker, 1867, p.8; J.H. Parker, 1879, P.I, p.2

15/19
Carlo Baldassarre Simelli
Porta S. Lorenzo: view of exterior, 1864-66

albumen print
196x253; album A.F. 6051; xd 25206
label on back reads: "19 WALLS OF ROME. PORTA TIBURTINA (or S.LORENZO) exterior A.D. 400"
J.H. Parker, 1867, p.7; J.H. Parker, 1879, P.I, p.2

16/20
Carlo Baldassarre Simelli
Porta S. Lorenzo: view of interior with arch of gate destroyed in 1869, 1864-66

albumen print
178x250; album A.F. 6051; xd 19655
J.H. Parker, 1867, p.8; J.H. Parker, 1879, P.I, p.2

17/21
Carlo Baldassarre Simelli
Porta S. Lorenzo interior: view, through gate, of the Arch of Augustus surmounted by the aqueduct of the Acqua Marcia, Tepula and Julia, 1864-66

albumen print
248x187; album A.F. 6051; xd 19661
J.H. Parker, 1867, p.8; J.H. Parker, 1879, P.I, p.2

18/24
Carlo Baldassarre Simelli
Stretch of Aurelian Walls: towers near Porta S. Lorenzo, 1864-66

albumen print
255x198; album A.F. 6051 (and album A.F. 6049); xd 25205
label on back reads: "24 WALLS OF ROME. TOWERS near PORTA TIBURTINA, rebuilt A.D. 1450"
J.H. Parker, 1867, p.8; J.H. Parker, 1879, P.I, p.3

19/25
Carlo Baldassarre Simelli
(Castle of Aqua Tepula, known as Cicero's house) Stretch of Aurelian Walls in Via Porta Labicana incorporating facade from earlier period, 1864-66

albumen print
196x254; album A.F. 6051; xd 25204
label on back reads: "25 WALLS OF ROME. HOUSE OF CICERO? built on Agger, and incorporated in/Wall, with corbels for hourd"
J.H. Parker, 1867, p.8; J.H. Parker, 1879, P.I, p.3

20/27
Carlo Baldassarre Simelli
Stretch of Aurelian Walls: postern of Horti Liciniani between Porta S. Lorenzo and Porta Maggiore, 1864-66

albumen print
198x263; album A.F. 6051; xd 25203
label on back reads: "27 WALLS OF ROME. ANCIENT POSTERN near PORTA MAJOR"
J.H. Parker, 1867, p.8; J.H. Parker, 1879, P.I, p.3

21/30
Carlo Baldassarre Simelli
Porta Maggiore, 1864-66

albumen print
199x262; album A.F. 6051 (and album A.F. 6049); xd 25202
label on back reads: "30 WALLS OF ROME./ AQUEDUCTS VIII. IX. XIII. XV./ PORTA MAJOR, AUGUSTUS."
J.H. Parker, 1867, p.8; J.H. Parker, 1879, P.I, p.3

22/31
Carlo Baldassarre Simelli
Porta Maggiore with specus of Aqua Claudia and Aniene Nuovo, 1864-66

albumen print
203x262; album A.F. 6051; xd 15425
label on back reads: "31 WALLS OF ROME. PORTA MAJOR, from the north showing the Conduits."
J.H. Parker, 1867, p.9; J.H. Parker, 1879, P.I, p.3

23/32
Carlo Baldassarre Simelli
Porta Maggiore: view from N.E. with the water conduits, 1864-66

albumen print
251x195; album A.F. 6051; xd 22494
label on back reads: "32 WALLS OF ROME./ AQUEDUCTS III. IV. V. XIII. IX./ PORTA MAJOR from the north east, showing the Specus."
J.H. Parker, 1867, p.9; J.H. Parker, 1879, P.I, p.3

24/33
Carlo Baldassarre Simelli
Plan of Sessorium with stretch of Aurelian Walls in a drawing by Felice Cicconetti, 1864-66

albumen print
168x220; album A.F. 6051; xd 25200
top left: "Pianta del Sessorio". In bottom right corner, F.CICCONETTI ARCH. Lower, in centre, on label: "WALLS OF ROME (continued)./The Sessorium. - Plan, with the eastern angle of the Walls, the /Aqueduct of Claudius and Nero, the Porta Maggiore, Porta Asinaria, & c.33"
J.H. Parker, 1867, p.9; J.H. Parker, 1879, P.I, p.3

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5/9

6/10

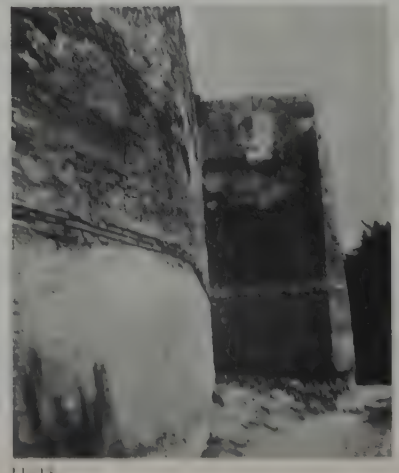
7/11

8/12

9/13

10-20

10-14



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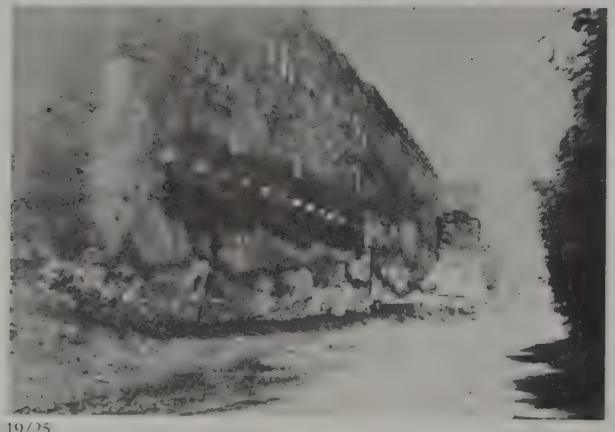
14/18

15/19

17/21

18/24



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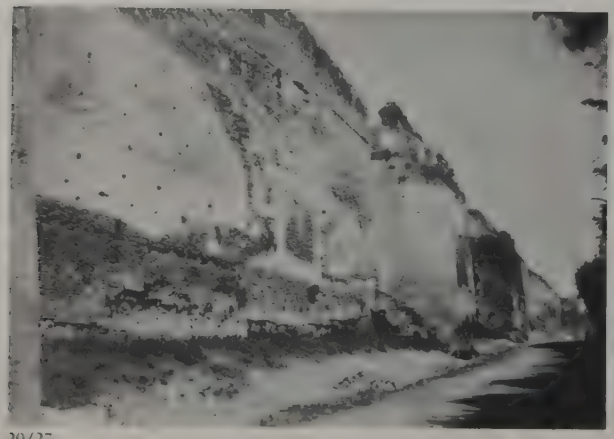


20/27

23/32

21/30

22/31

27/33

25/34

27/36

25/34
Carlo Baldassarre Simelli
Castrense Amphitheatre incorporated into S.E. stretch of Aurelian Walls, 1864-66

albumen print
190x262; album A.F. 6051 (and album A.F. 6049); xd 25199
label on back reads: "34 WALLS OF ROME. AMPITHEATRUM CASTRENSE, A.D. 220"
J.H. Parker, 1867, p.9; J.H. Parker, 1879, P.I, p.3

26/35
Carlo Baldassarre Simelli
Stretch of Aurelian Wall by the Sessorium, 1864-66

albumen print
196x253; album A.F. 6051 (and album A.F. 6049); xd 21471
label on back reads: "36.WALLS OF ROME. SOUTH WALL OF SESSORIUM, interior, Aurelian A.D. 275" (caption confused with that of photograph no. 36 which follows in album)
J.H. Parker, 1867, p.9; J.H. Parker, 1879, P.I, p.3

27/36
Carlo Baldassarre Simelli
Stretch of Aurelian Walls by Sessorium: inside wall, 1864-66

albumen print
200x260; album A.F. 6051; xd 25198
label on back reads: "35.SOUTH WALL OF SESSORIUM, Aurelian, A.D. 275, on older agger" (caption confused with that of photograph no. 35, the one before in album)
J.H. Parker, 1867, p.9; J.H. Parker, 1879, P.I, p.4

28/37
Carlo Baldassarre Simelli
Porta Asinara: exterior, 1864-66

albumen print
199x262; album A.F. 6051; xd 21467
label on back reads: "37 WALLS OF ROME. PORTA ASINARA EXTERIOR A.D. 180"
J.H. Parker, 1867, p.9; J.H. Parker, 1879, P.I, p.4

29/38
Carlo Baldassarre Simelli
Plan of Lateran Palace with part of Aurelian Walls, drawn by Felice Cicconetti, 1864-66

albumen print
181x221; album A.F. 6051; xd 25197
top centre: "Plan of Lateran Palace", to the left: F. CICCONETTI ARCH., label on back reads: "38 WALLS OF ROME. Plan of LATERAN Palace; with part of Wall of Aurelian/and of inner and outer agger of Servius Tullius"
J.H. Parker, 1867, p.9; J.H. Parker, 1879, P.I, p.4

30/39
Carlo Baldassarre Simelli
Stretch of Aurelian Walls by Lateran Palace, 1864-66

albumen print
195x259; album A.F. 6051; xd 25196
label on back reads: "39 WALLS OF ROME. Wall across the Foss of the Lateran Palace."
J.H. Parker, 1867, p.9; J.H. Parker, 1879, P.I, p.4

31/40
Carlo Baldassare Simelli
(Porta Lateranense: walled arch) Postern under the Domus Lateranorum excavated by Parker, 1864-66

albumen print
195x260; album A.F. 6051; xd 25195
label on back reads: "40 WALLS OF ROME. Porta Lateranensis A.D. 20?"
J.H. Parker, 1867, p.9; J.H. Parker, 1879, P.I, p.4

32/41
Carlo Baldassarre Simelli
Stretch of Aurelian Walls near Lateran Palace, 1864-66

albumen print
186x258; .album A.F. 6051; xd 25174
J.H. Parker, 1867, p.9; J.H. Parker, 1879, P.I, p.4

33/42
Carlo Baldassarre Simelli
Stretch of Aurelian Walls near the Lateran, 1864-66

albumen print
186x224; album A.F. 6051; xd 25173
label on back reads: "WALLS OF ROME. Towers near Lateran, Aurelian A.D. 275. built on part of outer/agger of Servius Tullius B.C. 650."
J.H. Parker, 1867, p.9; J.H. Parker, 1879, P.I, p.4

34/43
Carlo Baldassarre Simelli
Stretch of Aurelian Walls near the Lateran, 1864-66

albumen print
237x192; album A.F. 6051; xd 25175
label on back reads: "43 WALLS OF ROME. Towers near Lateran 1. Aurelian A.D. 275/2.- Servius Tullius B.C. 650"
J.H. Parker, 1867, p.9; J.H. Parker, 1879, P.I, p.4

35/44
Carlo Baldassarre Simelli
Porta Metronia: interior with remains of pathway, 1864-66

albumen print
197x259; album A.F. 6051; xd 25176
label on back reads: "44 WALLS OF ROME. PORTA METRONIA A.D. 274. with repairs. A.D. 1157"
J.H. Parker, 1867, p.10;
J.H. Parker, 1879, P.I, p.4

36/45
Carlo Baldassarre Simelli
Interior of Porta Metronia: plaque recording restorations of 1157, 1864-66

albumen print
198x247; album A.F. 6051; xd 25177
label on back reads: "45 WALLS OF ROME. PORTA METRONIA. INSCRIPTION A.D. 1157"
J.H. Parker, 1867, p.10;
J.H. Parker, 1879, P.I, p.4

37/46
Carlo Baldassarre Simelli
Porta Latina: exterior, 1864-66

albumen print
184x256; album A.F. 6051; xd 25178
label on back reads: "46 WALLS OF ROME. PORTA LATINA HONORIUS A.D. 400"
J.H. Parker, 1867, p.10;
J.H. Parker, 1879, P.I, p.4

38/48
Carlo Baldassarre Simelli
Via Appia outside Porta S. Sebastiano 1864-66

albumen print
194x257; album A.F. 6051 (and album A.F. 6049); xd 25179
label on back reads: "48 WALLS OF ROME. GENERAL VIEW near the PORTA S. SEBASTIANO or PORTA APPIA"
J.H. Parker, 1867, p.10;
J.H. Parker, 1879, P.I, p.4

39/49
Carlo Baldassarre Simelli
Porta S. Sebastiano: exterior, 1864-66

albumen print
201x262; album A.F. 6051; xd 25180
label on back reads: "49 WALLS OF ROME. PORTA APPIA or S.SEBASTIANO, Honorius A.D. 400"
J.H. Parker, 1867, p.10;
J.H. Parker, 1879, P.I, p.4

40/50
Carlo Baldassarre Simelli
Porta S. Sebastiano: interior with Arch of Drusus, 1864-66

albumen print
196x256; album A.F. 6051; xd 25181
label on back reads: "50 WALLS OF ROME. PORTA APPIA A.D. 400. interior with ARCH of DRUSUS A.D. 30"
J.H. Parker, 1867, p.10;
J.H. Parker, 1879, P.I, p.5

41/51
Carlo Baldassarre Simelli
Porta S. Paolo: exterior, 1864-66

albumen print
196x263; album A.F. 6051 (and album A.F. 6049); xd 25182
label on back reads: "51 WALLS OF ROME. PORTA OSTIENSE or S.PAOLO, HONORIUS A.D. 400"
J.H. Parker, 1867, p.10;
J.H. Parker, 1879, P.I, p.5

42/52
Carlo Baldassarre Simelli
Porta S. Paolo: interior, 1864-66

albumen print
192x256; album A.F. 6051; xd 21466
label on back reads: "52 WALLS OF ROME. PORTA OSTIENSE or S.PAOLO, interior A.D. 400"
J.H. Parker, 1867, p.10;
J.H. Parker, 1879, P.I, p.5

43/53
Carlo Baldassarre Simelli
Porta S. Paolo: detail of the fortifications, 1864-66

albumen print
197x261; album A.F. 6051; xd 25183
label on back reads: "54 WALLS OF ROME. PORTA OSTIENSE, interior of Battlement A.D. 400" (description confused with that of next picture, no. 54)
J.H. Parker, 1867, p.10;
J.H. Parker, 1879, P.I, p.5

44/54
Carlo Baldassarre Simelli
Porta S. Paolo: detail, interior of battlements, 1864-66

albumen print
253x197; album A.F. 6051; xd 25184
label on back reads: "55 WALLS OF ROME. PORTA OSTIENSE, parapet and Battlements A.D 400" (Description confused with that of no. 55)
J.H. Parker, 1867, p.10;
J.H. Parker, 1879, P.I, p.5

45/55
Carlo Baldassarre Simelli
Porta S. Paolo: detail of fortifications, 1864-66

albumen print
237x195; album A.F. 6051; xd 25185
label on back reads: "53 WALLS OF ROME. PORTA OSTIENSE or S.PAOLO, Details A.D. 400." (Description confused with that of no. 53)
J.H. Parker, 1867, p.10;
J.H. Parker, 1879, P.I, p.5

46/56
Carlo Baldassarre Simelli
Stretch of Aurelian Walls between Porta S. Paolo and the Tiber, 1864-66

albumen print
245x193; album A.F. 6051; xd 25186
label on back reads: "56 WALLS OF ROME. TOWERS between PORTA OSTIENSE, and Tyber A.D. 1450"
J.H. Parker, 1867, p.10;
J.H. Parker, 1879, P.I, p.5

47/57
Carlo Baldassarre Simelli
Stretch of Aurelian Walls near the Tiber, 1864-66

albumen print
184x258; album A.F. 6051; xd 25187
label on back reads: "57 WALLS OF ROME. RUINED TOWER at angle next to the Tyber, A.D. 850"
J.H. Parker, 1867, p.10;
J.H. Parker, 1879, P.I, p.5

48/58
Carlo Baldassarre Simelli
Stretch of Aurelian Walls near the Tiber, 1864-66

albumen print
191x255; album A.F. 6051; xd 25188
label on back reads: "58 WALLS OF ROME. PORTION on the bank of the Tyber, A.D. 850"
J.H. Parker, 1867, p.10;
J.H. Parker, 1879, P.I, p.5

26/35

28/37

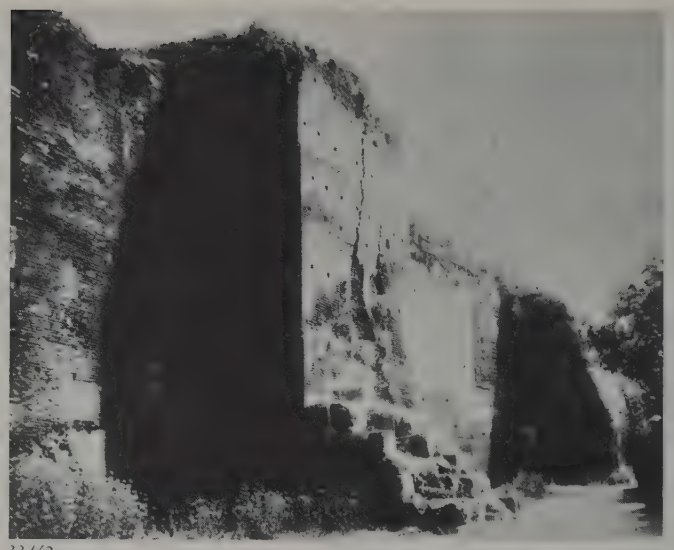
29/38

30/39

31/40

32/41

34/43



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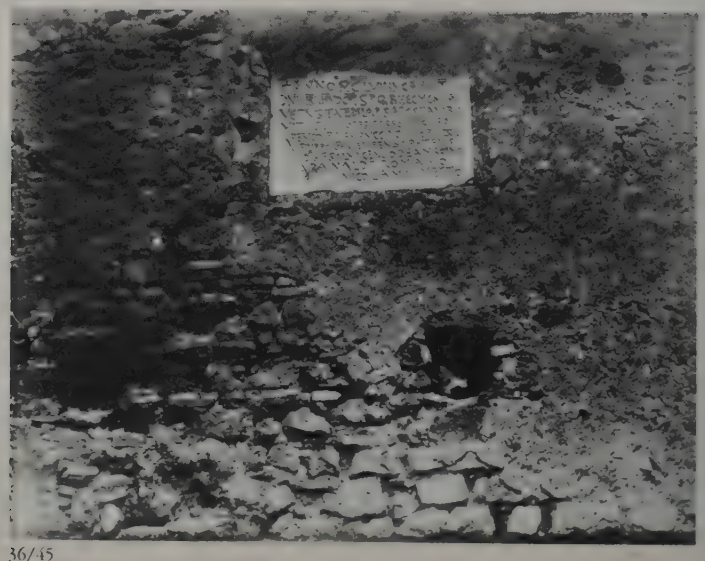

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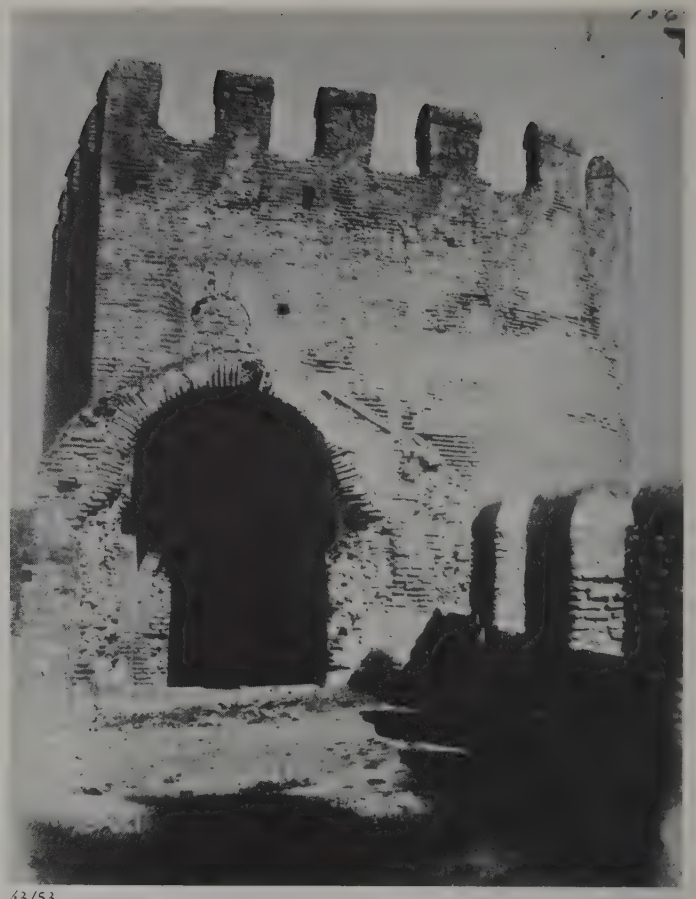
37/46

39/39

40/50

41/51

42/52



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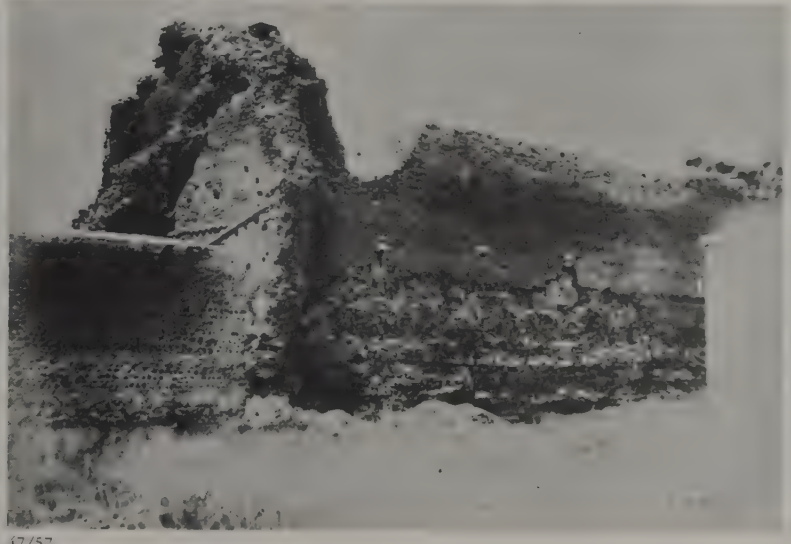
44/54

46/56

45/55



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49/59

48/58

50/61

51/62

53/65

52/63

54/66

49/59
Carlo Baldassarre Simelli
Supporting pillar with conduit of Acqua Marcia, Tepula and Julia near Porta Maggiore, 1864-66

albumen print
195x254; album A.F. 6051 (and album A.F. 6049); xd 22493
label on back reads: "59 AQUEDUCTS III, AQUA MARCIA, B.C. 145 - IV. TEPULA, B.C. 126 - V.JULIA B.C. 24"
J.H. Parker, 1867, p.13;
J.H. Parker, 1879, P.I, p.5

50/61
Carlo Baldassarre Simelli
Castle of Aqua Julia, othervise known as Monument of Marius, 1864-66

albumen print
175x247; album A.F. 6051 (and album A.F. 6049); xd 25189
label on back reads: "62 AQUEDUCTS V. CASTELLUM AQUAE JULII B.C. 24 COMPLETE BY AUGUSTUS A.D. 2" (no. of description mistaken, as in several of the following)
J.H. Parker, 1867, p.13;
J.H. Parker, 1879, P.I, p.5

51/62
Carlo Baldassarre Simelli
Arches of Claudian Aqueduct near Porta Furba, 1864-66

albumen print
187x253; album A.F. 6051 (and album 6049); xd 25190
label on back reads: "63 AQUEDUCTS VIII. CLAUDIUS, A.D. 50. ARCHES FILLED UP BY ALEXANDER SEVERUS A.D. 225."
J.H. Parker, 1867, p.15;
J.H. Parker, 1879, P.I, p.5

52/63
Carlo Baldassarre Simelli
Arches of Claudian Aqueduct near Porta Furba, 1864-66

albumen print
189x257; album A.F. 6051; xd 25191
label on back reads: "64 AQUEDUCTS VIII. CLAUDIUS, A.D. 50. STRIPPED of ASHLAR BY SIXTUS V. A.D. 1590."
J.H. Parker, 1867, p.15;
J.H. Parker, 1879, P.I, p.5

53/65
Carlo Baldassarre Simelli
Remains of Claudian and Anio Novus Aqueducts on stretch of Aurelian Walls near Porta Maggiore, 1864-66

albumen print
183x257; album A.F. 6051; xd 25193
label on back reads: "66 AQUEDUCTS VIII./ WALLS XXXII./CLAUDIUS, and - IX.ANIO NOVUS ON THE TOP."
J.H. Parker, 1867, p.15;
J.H. Parker, 1879, P.I, p.5

54/66
Carlo Baldassarre Simelli
Aqueduct of Aqua Claudia: remains of Arches of Nero near Porta Maggiore, 1864-66

albumen print
191x251; album A.F. 6051 (and album A.F. 6049); xd 22461
label on back reads: "AQUEDUCTS VIII. CLAUDIUS ARCHES OF NERO, A.D. 60. NEAR PORTA MAGGIORE."
J.H. Parker, 1867, p.14;
J.H. Parker, 1879, P.I, p.6

55/67
Carlo Baldassarre Simelli
Arch of Dolabella, and castle of Nero's Aqueduct, 1864-66

albumen print
192x254; album A.F. 6051; xd 25192
J.H. Parker, 1867, p.14;
J.H. Parker, 1879, P.I, p.6

56/68
Carlo Baldassarre Simelli
Aqueduct of Acqua Claudia and fountain of Acqua Felice at Porta Furba, 1864-66

albumen print
193x252; album A.F. 6051; xd 25194
label on back reads: "69 AQUEDUCTS JUNCTION of VIII. CLAUDIUS - XIII. ALEXANDER SEVERUS/and XV.SIXTUS V. AT THE PORTA FURBA."
J.H. Parker, 1867, p.15;
J.H. Parker, 1879, P.I, p.6

57/69
Carlo Baldassarre Simelli
Specus of Acqua Marcia, with parts of Tepula and Julia, in the walls near Porta S. Lorenzo, dated 1865

albumen print
246x191; album A.F. 6051 (and album A.F. 6049); xd 25221
label on back reads: "AQUEDUCTS III. AQUA MARCIA, B.C. 145. REBUILT BY AUGUSTUS, A.D. 2."
J.H. Parker, 1867, p.13;
J.H. Parker, 1879, P.I, p.6

58/70
Carlo Baldassarre Simelli
Remains of castle of Acqua Claudia situated in Aurelian Walls near Porta Maggiore, 1864-66

albumen print
252x194; album 6051; xd 25219
label on back reads: "70 AQUEDUCTS VIII./ WALLS XXXIII./ CLAUDIUS, JUNCTION WITH CITY WALL."
J.H. Parker, 1867, p.15;
J.H. Parker, 1879, P.I, p.6

59/71
Carlo Baldassarre Simelli
Fountain of Moses or Acqua Felice, 1864-66

albumen print
206x156; album A.F. 6051; xd 19620
J.H. Parker, 1879, P.I, p.6

60/72
Carlo Baldassarre Simelli
Arch of Dolabella and castle of Claudian aqueduct (of Nero), 1864-66

albumen print
256x198; album A.F. 6051 (and album A.F. 6049); xd 25220
label on back reads: "72. AQUEDUCTS VIII. ARCH OF DOLABELLA A.D. 1. WITH CASTELLUM or RESERVOIR of the AQUEDUCTS."
J.H. Parker, 1867, p.14;
J.H. Parker, 1879, P.I, p.6

61/73
Carlo Baldassarre Simelli
Arch of Drusus seen through Porta S. Sebastiano, 1864-66

albumen print
252x188; album A.F. 6051, xd 19356
J.H. Parker, 1867, p.16;
J.H. Parker, 1879, P.I, p.6

62/76
Carlo Baldassarre Simelli
(Aqueduct of Anio Novus: remains of the arches of Nero near Porta Maggiore) Acqua Claudia aqueduct near Porta Maggiore, 1864-66

albumen print
186x250; A.F. 2643; xd 19504
J.H. Parker, 1867, p. 14;
J.H. Parker, 1879, P.I, p.6

63/77
Carlo Baldassarre Simelli
(Castle of aqueduct of Claudius and Nero by Porta Maggiore) Tank for the Helenian Baths, 1864-66

albumen print
198x249; A.F. 2523; xd 19370
J.H. Parker, 1867, p.14;
J.H. Parker, 1879, P.I, p.6

64/79
Carlo Baldassarre Simelli
(Aqueduct of Nero: Arch of Trajan on the Aventine near S. Prisca), 1864-66

albumen print
182x268; A.F. 2521; xd 19366
J.H. Parker, 1867, p. 16;
J.H. Parker, 1879, P.I, p.6

65/81
Carlo Baldassarre Simelli
Acqua Severiana stretch of the Aqueduct Felice: Arch of Sixtus V near the Porta S. Lorenzo, 1864-66

albumen print
161x237; A.F. 2520; xd 19365
J.H. Parker, 1867, p.16;
J.H. Parker, 1879, P.I, p.6

66/82
Carlo Baldassarre Simelli
Stretch of Acqua Vergine aqueduct near the Trevi Fountain: inscription recording Claudius' restorations, 1864-66

albumen print
196x256; A.F. 2634; xd 19369
J.H. Parker, 1867, p.13;
J.H. Parker, 1879, P.I, p.7

67/95
Carlo Baldassarre Simelli, attrib.
Plan of the Palatine in a drawing by Felice Cicconetti, 1864-66

albumen print
247x186; A.F. 2624; xd 19593
top left: "ROMA PRIMITIVA", at bottom centre: "F.Cicconetti Arch."
J.H. Parker, 1867, p.4;
J.H. Parker, 1879, P.I, p.7

68/97
Carlo Baldassarre Simelli, attrib.
Longitudinal cross-section of Palatine in a drawing by Felice Cicconetti, 1864-66

albumen print
110x254; A.F. 2625; xd 19600
top centre: "Idea della Sezione Longitudinale del Monte Palatino"; at bottom centre: "Sezione sulla linea C.D.", on right, "F. CICCONETTI ARCH."
J.H. Parker, 1867, p.4;
J.H. Parker, 1879, P.I, p.7

69/101
Carlo Baldasarre Simelli, attrib.
Plan and elevation of constructions in west corner of the Palatine, in a drawing by Felice Cicconetti, 1864-66

albumen print
175x234; A.F. 2626; xd 19599
top centre: "ELEVAZIONE", lower down on left: "Pianta della Sostruzione del PALATINO all'Angolo OVEST", at bottom right: "F.Cicconetti Arch."
J.H. Parker, 1867, p.2;
J.H. Parker, 1879, P.I, p.8

70/103
Carlo Baldassarre Simelli, attrib.
General view of the Palatine from the S.E. with the villa of the Orti Farnesiani during the excavations of 1864-65. Part 1.

albumen print
155x251; A.F. 2632; xd 19628
this photograph goes together with the next
J.H. Parker, 1867, p.4;
J.H. Parker, 1879, P.I, p.8

71/104
Carlo Baldassarre Simelli, attrib.
General view of the Palatine from the S.E. with the Roman Forum during the excavations of 1864-65. Part 2.

albumen print
155x234; A.F. 2633; xd 19628
this photograph goes together with the last
J.H. Parker, 1867, p.4;
J.H. Parker, 1879, P.I, p.8

72/105
Carlo Baldassarre Simelli, attrib.
The Palatine: presumed remains of the Walls of Romulus or Rome, N.W. corner, 1864-66

albumen print
199x267; album A.F. 6049; xd 24580
label on mount reads: "19. VESTIGIA MURORUM ROMULI, SIVE ROMAE QUATRATAE, IN PALATIO."
J.H. Parker, 1867, p.4;
J.H. Parker, 1879, P.I, p.8

73/106
Carlo Baldassarre Simelli, attrib.
The Palatine: remains of wall from Republican and Imperial periods in N.W. corner, 1864-66

albumen print
182x252; A.F. 2639; xd 19606
Cartocci bequest
J.H. Parker, 1867, p.4;
J.H. Parker, 1879, P.I, p.8

74/107
Carlo Baldassarre Simelli, attrib.
Graffito from the Paedagogium (Guard room) on the Palatine, representing crucifixion, 1864-66

albumen print
192x166; album A.F. 6698; xd 26647
Miconi-Rocchi acquisition
J.H. Parker, 1867, p.23;
J.H. Parker, 1879, P.I, p.8

75/108
Carlo Baldassarre Simelli, attrib.
The Palatine: Domus Augustana (Palace of the Caesars) from the Circus Maximus side, 1864-66

albumen print
86x256; album A.F. 6049; xd 25166
label on support reads: "1. PRAERUPTA POMERII. PARS DOMUS CAESAREAE SUPRA CIRCUM MAXIMUM"
J.H. Parker, 1867, p.23;
J.H. Parker, 1879, P.I, p.8

76/110
Carlo Baldassarre Simelli, attrib.
(The Palatine, Palace of the Caesars: postern with specus of the Aqueduct of Domitian, near S.E. corner), 1864-66

albumen print
268x197; album A.F. 6049; xd 24607
label on mount reads: "31. POSTICUM DOMUS CAESAREAE IN PALATIO. (SAEC.CNR.I)."
J.H. Parker, 1867, p.23;
J.H. Parker, 1879, P.I, p.8

77/111
Carlo Baldassarre Simelli, attrib.
(The Palatine, Palace of the Caesars: Guard room with graffiti) The Palatine, Domus Augustana: area of Paedagogium with pictures and graffiti, 1864-66

albumen print
198x259; album A.F. 6049; xd 24608
label on mount reads: "36. CELLA STATIONIS PRAETORIANORUM IN ADITV DOMUS CAESAREAE SUPRA VELA-/BRUM, IN QUA PERMVLTAE INSCRIPTIONES ET FIGURAE GRAPHIO A MILITIBUS/EXARATAE SUNT."
J.H. Parker, 1867, p.25;
J.H. Parker, 1879, P.I, p.8

78/112
Carlo Baldassarre Simelli, attrib.
(The Palatine, Palace of the Caesars: officers' quarters with decorations) The Palatine, Domus Augustana: remains of Paedagogium, 1864-66

albumen print
194x238; album A.F. 6700; xd 25387
Miconi-Rocchi acquisition
J.H. Parker, 1867, p.23;
J.H. Parker, 1879, P.I, p.8

79/113
Carlo Baldassarre Simelli, attrib.
The Palatine, southern slopes: facade of modern building on ancient remains near Circus Maximus, 1864-66

albumen print
190x254; A.F. 2725; xd 19709
J.H. Parker, 1867, p.23;
J.H. Parker, 1879, P.I, p.8

80/115
Carlo Baldassarre Simelli, attrib.
The Palatine seen from the Aventine, 1864-66

albumen print
181x250; A.F. 2635; xd 19616
J.H. Parker, 1867, p.4; J.H. Parker, 1879, P.I, p.8

81/117
Carlo Baldassarre Simelli, attrib.
(Palatine: view of S.E. corner near the Colosseum with walls of the Caesars)

albumen print
162x246; A.F. 2631; xd 19611
J.H. Parker, 1867, p.4; J.H. Parker, 1879, P.I, p.9

82/121
Carlo Baldassarre Simelli, attrib.
Tabularium: view, 1864-66

albumen print
241x201; album A.F. 6049; xd 24584
label on mount reads: "25. CONSPECTUS TABULARII IN FACIE CAPITOLII. (A.V.C. CIRC. DCLXXIV)."
J.H. Parker, 1867, p.4; J.H. Parker, 1879, P.I, p.9

83/122
Carlo Baldassarre Simelli, attrib.
Tabularium: detail with Arch of Septimius Severus in the background, 1864-66

albumen print
180x230; A.F. 2693; xd 19686
J.H. Parker, 1867, p.4; J.H. Parker, 1879, P.I, p.9

84/123
Carlo Baldassarre Simelli, attrib.
Coelium Hill: N.E. corner with remains of the Temple of Claudius, 1864-66

albumen print
182x226; A.F. 2621; xd 19598
J.H. Parker, 1867, p.5; J.H. Parker, 1879, P.I, p.9

85/124
Carlo Baldassarre Simelli, attrib.
Coelium Hill: S.E. corner below Villa Mattei, now Villa Celimonatana, 1864-66

albumen print
190x252; A.F. 6650; xd 15269
label on back reads: "124. CAELIAN A. SOUTH EAST ANGLE, (under the VILLA MATTEI)", followed by note in ink: "showing the termes (?) in the Pomerius and the substruction of the Cohortes Vigilis"
J.H. Parker, 1867, p.5; J.H. Parker, 1879, P.I, p.9

86/125
Carlo Baldassarre Simelli, attrib.
Villa Mattei and western slopes of the Coelium, 1864-66

albumen print
192x258; album A.F. 6049; xd 25167
label on mount reads: "2. PRAERUPTA POMERII. CONSPECTUS LATERIS MONTIS CAELII MERIDIEI OBVERSI./VILLA MATTHAEIORUM."
J.H. Parker, 1867, p.5; J.H. Parker, 1879, P.I, p.9

87/126
Carlo Baldassarre Simelli, attrib.
Coelium Hill: view of Clivus Scauri, 1864-66

albumen print
202x261; album A.F. 6049; xd 25168
label on mount reads: "3. PRAERUPTA POMERII. PARS LATERIS CAELII MONTIS OCCIDENTI OBSERSI.CLIVUS/SCAURI."
J.H. Parker, 1867, p.24;
J.H. Parker, 1879, P.I, p.9

88/131
Carlo Baldassarre Simelli, attrib.
Arches of Claudian Aqueduct (of Nero) on the Coelium, 1864-66

albumen print
190x258; album A.F. 6049; xd 24600
label on mount reads: "30.ARCUS CAELIMONTANI. (A.D.LX)."
J.H. Parker, 1867, p.14;
J.H. Parker, 1879, P.I, p.9

89/140
Carlo Baldassarre Simelli, attrib.
Walls of Rome near the Porta S.Paolo, 1864-66

albumen print
169x229; A.F. 3318; xd 19633
J.H. Parker, 1867, p.5;
J.H. Parker, 1879, P.I, p.10

90/141
Carlo Baldassarre Simelli, attrib.
Stretch of the Servian Walls on the Aventine, 1864-66

albumen print
184x259; album A.F. 6049; xd 24581
label at bottom of mount reads: "20. TRACTUS MURORUM SERVII TULLII IN MONTE AVENTINO. (A.V.C. CIRC. CXCVII)."
J.H. Parker, 1867, p.5;
J.H. Parker, 1879, P.I, p.10

91/143
Carlo Baldassarre Simelli, attrib.
Church of S.Saba on the Small Aventine with remains of the Servian Walls excavated by Parker, 1864-66

albumen print
195x256; album A.F. 6049; xd 25169
label at bottom of mount reads: "4. PRAERUPTA POMERII. CONSPECTUS VERTICIS AVENTINI MONTIS, CUI ECCLESIA S./SABAE IMPOSITA EST."
J.H. Parker, 1867, p.2;
J.H. Parker, 1879, P.I, p.10

92/144
Carlo Baldassarre Simelli, attrib.
Church of S.Balbina on the Small Aventine, 1864-66

albumen print
166x250; A.F. 2564; xd 19512
Cartocci bequest
J.H. Parker, 1867, p.5;
J.H. Parker, 1879, P.I, p.10

93/147
Carlo Baldassarre Simelli, attrib.
The Esquiline: unidentified remains at S.E. corner, 1864-66

albumen print
183x250; A.F. 2623; xd 19592
J.H. Parker, 1867, p.5;
J.H. Parker, 1879, P.I, p.10

94/148
Carlo Baldassarre Simelli, attrib.
The Viminal: cross-section in a drawing by Felice Cicconetti, 1864-66

albumen print
130x252; A.F. 6762; xd 15453
top: "IDEA della SEZIONE TRASVERSALE del MONTE VIMINALE", at bottom: "SEZIONE sulla linea A-B." "F.Cicconetti Arch."
Di Capua bequest
J.H. Parker, 1867, p.5;
J.H. Parker, 1879, P.I, p.10

95/150
Carlo Baldassarre Simelli, attrib.
(The Viminal: remains of walls from the period of the Kings and the Republic, near the Baths of Agrippina), 1864-66

albumen print
200x256; album A.F. 6049; xd 24604
label on mount reads: "32. MONTIS VIMINALIS VETUSTAE SUBSTRUCTIONES ET LAVACRUM AGRIPPINAE (?)."
J.H. Parker, 1867, p.6;
J.H. Parker, 1879, P.I, p. 11

96/151
Carlo Baldassarre Simelli, attrib.
Remains of the Servian Walls near the Baths of Diocletian, railway tracks in the foreground, 1846-66

albumen print
188x261; album A.F. 6049; xd 24597
label at bottom of mount reads: "21. RELIQUIAE AGGERIS SERVII TULLII IN MONTE VIMINALI."
J.H. Parker, 1867, p.6;
J.H. Parker, 1879, P.I, p.11

97/158
Carlo Baldassarre Simelli, attrib.
Cloaca Maxima near the Arch of Janus (with arches of the Temple of Agrippa), 1864-66

albumen print
190x255; album A.F. 6700; xd 25900
Miconi-Rocchi acquisition
J.H. Parker, 1867, p.17;
J.H. Parker, 1879, P.I, p.11

55/67

56/68

57/69

58/70

59/71

60/72

61/73

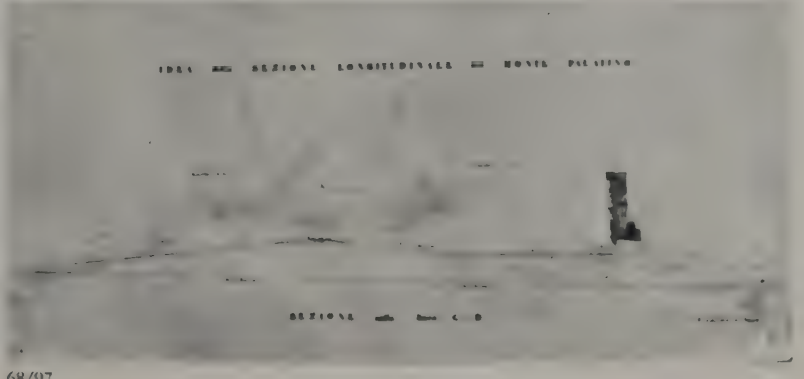
62/76

63/77

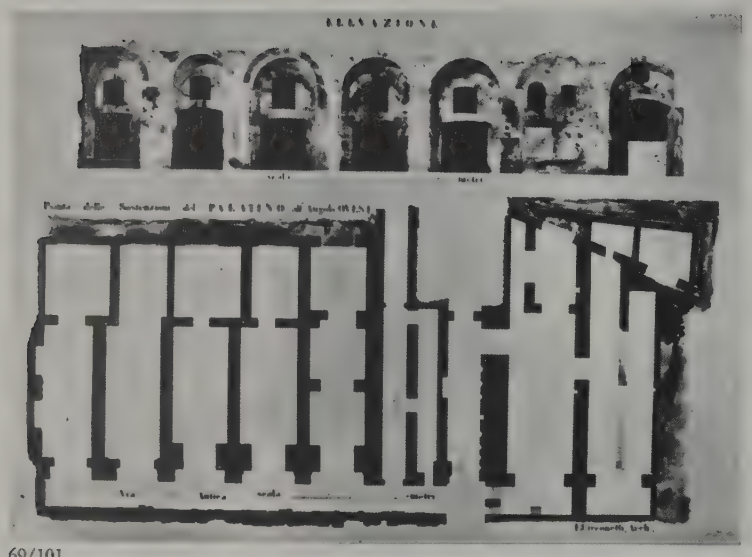
64/79

66/82

65/81



68/97



69/101

67/95

70/103

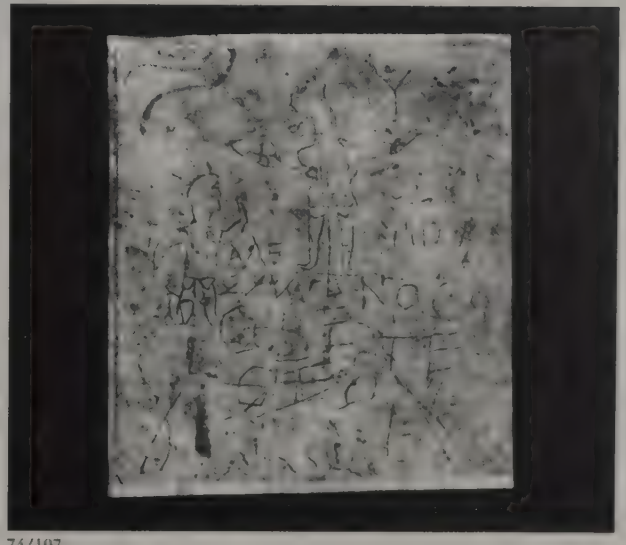
71/104

72/105

73/106

75, 108

76/110



74/107

77/111

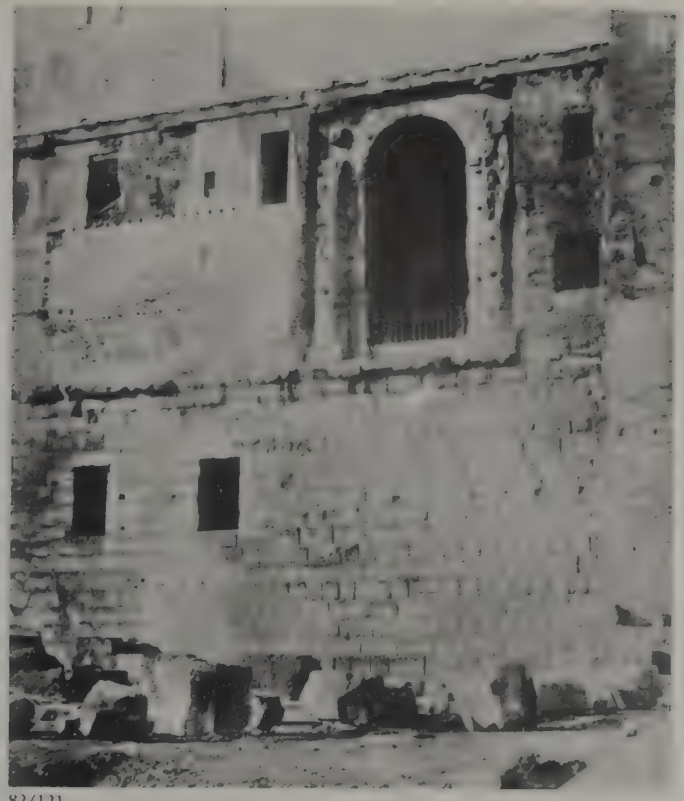
78/112

79/113

80/115

81/117

83/122



82/121

84/123

85/124

86/125

87/126

88/131

90/141

92/144

89/140

93/147

94/148

98/160
Carlo Baldassarre Simelli
Lion head moorings on the left bank of the Tiber near Ponte Rotto, 1864-66

albumen print
186x258; album A.F. 6049; xd 24610
label at bottom of mount reads: "23. CAPITA LEONUM TUSCANICA RIPAE TIBERIS PRAEFIXA AD NAVES ALLIGANDAS."
J.H. Parker, 1867, p.17;
J.H. Parker, 1879, P.I., P.11.

99/161
Carlo Baldassarre Simelli
The Tiber below the Aventine with the piers of Ponte di Teodosio, 1864-66

albumen print
204x266; A.F. 6804; xd 15431
on the back at the top: "FOTOGRAFIA SIMELLI in Roma/ .../ Laboratorio Corso N. 509 nel Giardino"
Di Capua bequest
J.H. Parker, 1867, p.17:
J.H. Parker, 1897, P.I., p.12.

100/162
Carlo Baldassarre Simelli, attrib.
Ponte Fabricio or Quattro Capi, 1864-66

albumen print
194x262; A.F. 6700; xd 25408
Miconi-Rocchi acquisition
J.H. Parker, 1867, p.17;
J.H. Parker, 1879, P.I., p.12.

101/106
Carlo Baldassarre Simelli, attrib.
(Emporium, left side) Remains of the Porticus Emilius at Testaccio, 1864-6

albumen print
260x202; album A.F. 6049; xd 24599
label at bottom of mount reads: "26. RELIQUIAE EMPORII AD TIBERIM SUB AVENTINO".
J.H. Parker, 1867, p.2;
J.H. Parker, 1879, P.I., P.12.

102/169
Carlo Baldassarre Simelli, attrib.
Loggia constructed on the remains of the Emporium, 1864-66

albumen print
255x192; album A.F. 6049; xd 24605
label at bottom of mount reads: "27. PORTICUS SAEC. XVI CAMERATIONI EMPORII SUPERSTRUCTA."
J.H. Parker, 1867, p.33;
J.H. Parker, 1879, P.I., p.12.

103/171
Carlo Baldassarre Simelli, attrib.
Theatre of Marcellus: detail, 1864-66

albumen print
259x198; album A.F. 6049; xd 24586
label at bottom of mount reads: "29. THEATRUM MARCELLI. (A.D.X.); NUNC AEDES URSINORUM."
J.H. Parker, 1867, p.12;
J.H. Parker, 1879, P.I., p.12.

104/178
Carlo Baldassarre Simelli, attrib.
(Palazzo di Pudente) Church of S. Pudenziana: external wall, 1864-66

albumen print
257x200; album A.F. 6049; xd 24598
label at bottom of mount reads: "43. RELIQUIAE DOMUS PUDENTIS. (AD S. PUDENTIANAE)."
J.H. Parker, 1867, p.24;
J.H. Parker, 1879, P.I., p.13.

105/182
Carlo Baldassarre Simelli, attrib.
(Lavacrum of Agrippina) Ruins of the Baths on the Viminal, 1864-66

albumen print
180x251; A.F. 2630; xd 19597
Cartocci bequest
J.H. Parker, 1867, p.24;
J.h. Parker, 1879, P.I., p.13.

106/184
Carlo Baldassarre Simelli, attrib.
Colosseum: detail, 1864-66

albumen print
255x199; album A.F. 6049; xd 24587
label at the bottom of the mount reads: "33. CONSPECTUS AMPHITHEATRI FLAVII AMBITU EXTERIORE PROLAPSO (A.D. LXXX)."
J.H. Parker, 1867, p.19;
J.H. Parker, 1879, P.I., p.13.

107/185
Carlo Baldassarre Simelli, attrib.
Colosseum: detail of interior, 1864-66

albumen print
258x201; album A.F. 6049; xd 24602
label at bottom of mount reads: "34. PARS CAVEAE SUMMAE AMPHITHEATRI FLAVII CUM MUTULIS AD SUSTINENDUM MAENIANUM."
J.H. Parker, 1867, p.19;
J.H. Parker, 1879, P.I., p.13.

108/187
Carlo Baldassarre Simelli, attrib.
Trajan's Forum: tabernae, 1864-1866

albumen print
255x194; album A.F. 6049; xd 24609
label at bottom of mount reads: "35. FORUM TRAIANUM. PARS HEMICYCLI CONTRA LABEM QUIRINALIS MONTIS EXTRU -/ CTI. (A.D. CIRC. CXII)."
J.H. Parker, 1867, p.18;
J.H. Parker, 1879, P.I., p.13.

109/194
Carlo Baldassarre Simelli, attrib.
Baths of Caracalla, gymnasium: detail of the exedra, 1864-66

albumen print
184x259; album A.F. 6049; xd 25781
label at bottom of mount reads: "37. EXEDRA IN PALESTRA THERMARUM CARACALLAE (A.D. CIRC. CCIII)."
J.H. Parker, 1867, p.19;
J.H. Parker, 1879, P.I., p.14.

110/196
Carlo Baldassarre Simelli, attrib.
Arco degli Argentari, 1864-66

albumen print
184x227; A.F. 2524; xd 19508
J.H. Parker, 1867, p.18;
J.H. Parker, 1879, P.I., p.14.

111/198
Carlo Baldassarre Simelli, attrib.
Arco di Gallieno, 1864-66

albumen print
184x228; A.F. 2525; xd 19364
J.H. Parker, 1867, p.18;
J.h. Parker, 1879, P.I., p.14.

112/200
Carlo Baldassarrre Simelli, attrib.
Baths of Diocletian with the church of S. Maria degli Angeli, 1864-66

albumen print
146x246; A.F. 2704; xd 19689
J.H. Parker, 1867, p.19;
J.H. Parker, 1879, P.I., p.14.

113/204
Carlo Baldassarre Simelli, attrib.
(Basilica of Constantine) Basilica of Maxentius, 1864-66

albumen print
175x251; A.F. 2532; xd 19352
J.H. Parker, 1867, p.18;
J.H. Parker, 1879, P.I., p.14.

114/207
Carlo Baldassarre Simelli, attrib.
Mausoleum of St. Helena now called Tor Pignattara, 1864-66

albumen print
249x198; album A.F. 6696; xd 26216
bottom left on the back: "207"
Miconi-Rocchi acquisition
J.H. Parker, 1867, p.27;
J.H. Parker, 1879, P.I., p.14.

115/209
Carlo Badassarre Simelli, attrib.
Vatican Museums - Museo Pio Clementino: St. Helena's porphyry sarcophagus, 1864-66

albumen print
190x223; album A.F. 6049; xd 24603
label at bottom of mount reads: "47. SARCOPHAGUS S. HELENAE SAXO PORPHYRETICO. (SAEC. CHR. IV)."
J.H. Parker, 1867, p.26;
J.H. Parker, 1879, P.I., p.14.

116/210
Carlo Baldassarre Simelli, attrib.
Vatican Museums - Museo Pio Clementino: Constance's porphyry sarcophagus previously in the church of S. Costanza, 1864-66

albumen print
183x245; A.F. 2735; xd 19716
Cartocci bequest
J.H. Parker, 1867, p.26;
J.H. Parker, 1879, P.I., p.14.

117/219
Carlo Baldassarre Simelli, attrib.
Church and monastery of the SS. Quattro Coronati: detail of exterior, 1846-66

albumen print
184x246; A.F. 2589; xd 19553
J.H. Parker, 1867, p.39;
J.H. Parker, 1879, P.I., p.15.

118/228
Carlo Baldassarre Simelli, attrib.
Church of S. Croce in Gerusalemme: cloister, 1864-66

albumen print
240x198; album A.F. 6696; xd 25953
bottom left on the back: "228"
Miconi-Rocchi acquisition
J.H. Parker, 1867, p.35;
J.H. Parker, 1879, P.I., p.15.

119/233
Carlo Baldassarre Simelli, attrib.
Torre degli Alberteschi in Trastevere demolished during the construction of Lungotevere degli Alberteschi, 1864-66

albumen print
256x198; album A.F. 6049; xd 24589
label at bottom of mount reads: "39. PARS DOMUS FAMILIAE DE ANGUILLARA CUM TURRI. (SAEC. CHR. XIII)" (the caption of the photo is wrong)
J.H.Parker, 1867, p.31;
J.H. Parker, 1879, P.I., p.16.

120/239
Carlo Baldassarre Simelli, attrib.
Torre delle Milizie, 1864-66

albumen print
253x191; album A.F. 6049; xd 24590
label at bottom of mount reads: "40. TURRIS MILITARUM, VULGO NERONIS. (SAEC. CHR. XII)."
J.H. Parker, 1867, p.32;
J.H. Parker, 1879, P.I., p.16.

121/240
Carlo Baldassarre Simelli, attrib.
Castello Savelli on the Aventine, 1864-66

albumen print
250x184; A.F. 2622; xd 19594
J.H. Parker, 1867, p.31;
J.H. Parker, 1879, P.I., p.16.

122/245
Carlo Baldassarre Simelli, attrib.
Torre di S. Lucia in Selci, 1864-66

albumen print
263x200; album A.F. 6049; xd 25780
label at bottom of mount reads : "41. TURRIS AD S. LUCIAM IN SILICE."
J.H. Parker, 1867, p.33;
J.H. Parker, 1879, P.I., p.16.

123/246
Carlo Baldassarre Simelli, attrib.
Torre di S. Francesco di Paola, 1864-66

albumen print
255x202; album A.F. 6700; xd 25486
Miconi-Rocchi acquisition
J.H. Parker, 1867, p.33;
J.H. Parker, 1879, P.I., p.16.

124/248
Carlo Baldassarre Simelli, attrib.
House of the Crescenzi or Cola di Rienzo, 1864-66

albumen print
260x209; album A.F. 6696; xd 25934
Miconi-Rocchi acquisition
J.H. Parker, 1867, p.32;
J.H. Parker, 1879, P.I., p.16.

125/253
Carlo Baldassarre Simelli, attrib.
St. Mark's Square with the church and palace, Venice, 1864-66

albumen print
194x257; A.F. 6731; xd 15406
Di Capua bequest
J.H. Parker, 1867, p.33;
J.H. Parker, 1879, P.I., p.17.

126/254
Carlo Baldassarre Simelli, attrib.
Capitoline Museums - Braccio Nuovo: floor mosaic, Mercury with a female figure and busts of the four seasons found in 1869 near Trinità dei Pellegrini, 1869

albumen print
218x192; album A.F. 6696; xd 25954
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.I., p.17.

127/255
Carlo Baldassarre Simelli, attrib.
Palazzo Venezia: courtyard, 1864-66

albumen print
189x233; A.F. 6749; xd 15449
Di Capua bequest
J.H. Parker, 1867, p.33;
J.H. Parker, 1879, P.I., p.17.

128/256
Carlo Baldassarre Simelli, attrib.
Palazzetto Venezia: courtyard, 1864-66

albumen print
172x225; A.F. 2656; xd 19641
J.H. Parker, 1867, p.33;
J.H. Parker, 1879, P.I., p.17.

129/261
Carlo Baldassarre Simelli, attrib.
Circus of Maxentius: detail of the portico, 1964-66

albumen print
185x224; A.F. 2685; xd 19687
J.H. Parker, 1867, p.19;
J.H. Parker, 1879, P.I., p.17.

130/262
Carlo Baldassarre Simelli, attrib.
Fountain of the Nymph Egeria or Nymphaeum of Herod Atticus, 1864-66

albumen print
193x249; A.F. 6816; xd 15438
Di Capua bequest
J.H. Parker, 1867, p.16;
J.H. Parker, 1879, P.I., p.17.

131/269
Carlo Baldassarre Simelli, attrib.
Church of S. Stefano dei Mori or of the Abissini in Borgo: portal, 1864-66

albumen print
265x198; album A.F. 6696; xd 25891
Miconi-Rocchi acquisition
J.H. Parker, 1867, p.39;
J.H. Parker, 1879, P.I., p.18.

132/272
Carlo Baldassare Simelli, attrib.
Arco dei Pantani and Temple of Mars Ultor, 1864-66

albumen print
117x171; A.F. 2617; xd 19503
J.H. Parker, 1867, p.18;
J.H. Parker, 1879, P.I., p.18.

133/274
Carlo Baldassarre Simelli, attrib.
The Navicella, 1864-66

albumen print
169x246; A.F. 2728; xd 19708
J.H. Parker, 1867, p.42;
J.H. Parker, 1879, P.I., p.18.

134/275
Carlo Baldassarre Simelli, attrib.
Portico d'Ottavia with the church of S. Angelo in Pescheria, during the reconstruction of a wall of the church, 1866

albumen print
252x191; A.F. 6729; xd 15427
Di Capua bequest
J.H. Parker, 1867, p.18;
J.H. Parker, 1879, P.I, p.18.

135/280
Carlo Baldassarre Simelli or Francesco Sidoli, attrib.
Church of S. Pudenziana: mosaic in apse, 1864-66

albumen print
175x225; album A.F. 6049; xd 24592
label at bottom of mount reads: "44. PICTURA OPERE MUSIVO IN ABSIDE ECCLESIAE S. PUDENTIANAE."
J.H. Parker, 1867, p.43;
J.H. Parker, 1879, P.I., p.19.

136/289
Carlo Baldassarre Simelli, attrib.
Church of S. Sebastiano fuori le Mura: apse, 1864-66

albumen print
237x181; A.F. 2558; xd 19546
Cartocci bequest
J.H. Parker, 1867, p.27;
J.H. Parker, 1879, P.I., p.19.

137/290
Carlo Badassarre Simelli, attrib.
Vatican Museums - Museo Chiaramonti - Braccio Nuovo - Chariot Room: sarcophagus with chariot race in the circus, 1864-66

albumen print
200x268; album A.F. 6696; xd 25645
top right on the back: "290", label bottom centre reads: "529. Sarcofago- Vaticano"
Miconi-Rocchi acquisition
J.H. Parker, 1867, p.40;
J.H.Parker, 1879, P.I., p.19.

138/291
Carlo Baldassarre Simelli, attrib.
Vatican Museums - Museo Chiaramonti - Braccio Nuovo - Chariot Room: sarcophagus with chariot race in the circus, 1864-66

albumen print
190x257; album A.F. 6696; xd 26005
label bottom centre reads: "231. Sarcofago- Museo Vaticano"
Miconi-Rocchi acquisition
J.H. Parker, 1867, p.40;
J.H. Parker, 1879, P.I., p.19.

139/292
Carlo Baldassarre Simelli, attrib.
Vatican Museums - Museo Chiaramonti - Braccio Nuovo - Chariot Room: sarcophagus with chariot race in the circus, 1864-66

albumen print
200x264; album A.F. 6696; xd 25636
Miconi-Rocchi acquisition
J.H. Parker, 1867, p.40;
J.H. Parker, 1879, P.I., p.19.

140/293
Carlo Baldassarre Simelli, attrib.
Vatican Museums - Museo Chiaramonti - Braccio Nuovo - Chariot Room: Roman chariot reconstructed in 1788, 1864-66

albumen print
204x260; album A.F. 6696; xd 25639
Miconi-Rocchi acquisition
J.H. Parker, 1867, p.40;
J.H. Parker, 1879, P.I., p.19.

141/294
Carlo Baldassarre Simelli, attrib.
Vatican Museums - Museo Chiaramonti: fragment of sarcophagus with mill, 1864-66

albumen print
258x199; album A.F. 6696; xd 25939
Miconi-Rocchi acquisition
J.H. Parker, 1867, p.49;
J.H. Parker, 1879, P.I., p.19.

142/297
Carlo Baldassarre Simelli, attrib.
Vatican Museums - Museo Pio Clementino, Cortile Ottagono: columns decorated with plant motifs in the portico, 1864-66

albumen print
268x187; album A.F. 6696; xd 25870
Miconi-Rocchi acquisition
J.H. Parker, 1867, p.40;
J.H. Parker, 1879, P.I., p.20.

143/301
Carlo Baldassarre Simelli, attrib.
Church of S. Prassede: prothyrum, 1864-66

albumen print
251x184; A.F. 2603; xd 19589
J.H. Parker, 1867, p.38;
J.H. Parker, 1879, P.I., p.20

144/303
Carlo Baldassarre Simelli, attrib.
Arch of Titus, 1864-66

albumen print
178x249; A.F. 2526; xd 19353
J.H. Parker, 1867, p.18;
J.H. Parker, 1879, P.I., p.20.

145/304
Carlo Baldassarre Simelli, attrib.
Temple of Fortunus known as the Temple of Fortuna Virilis, converted into the church of S. Maria Egiziaca, 1864-66

albumen print
184x242; A.F. 2702; xd 19677
J.H. Parker, 1867, p.20;
J.H. Parker, 1879, P.I., p.20.

146/307
Carlo Baldassarre Simelli, attrib.
Church of S. Cecilia in Trastevere: facade, 1964-66

albumen print
238x178; A.F. 2539; xd 19515
Cartocci bequest
J.H. Parker, 1867, p.34;
J.H. Parker, 1879, P.I., p.20.

147/310
Carlo Baldassarre Simelli, attrib.
Church of SS. Nereo e Achilleo: bishop's throne, 1864-66

albumen print
263x190; album A.F. 6696; xd 25601
Miconi-Rocchi acquisition
J.H. Parker, 1867, p.37;
J.H. Parker, 1879, P.I., p.20.

148/318
Carlo Baldassarre Simelli, attrib.
Basilica of S. Lorenzo fuori le Mura: sarcophagus with putti harvesting grapes in the portico, 1846-66

albumen print
199x270; album A.F. 6700; xd 25684
bottom centre on the back: "318"
Miconi-Rocchi acquisition
J.H. Parker, 1867, p.41;
J.H. Parker, 1879, P.I., p.21.

149/323
Carlo Baldassarre Simelli, attrib.
Church of S. Sabina: interior, 1864-66

albumen print
195x252; A.F. 2543; xd 14468
Cartocci bequest
J.H. Parker, 1867, p.39;
J.H. Parker, 1879, P.I., p.21.

150/326
Carlo Baldassarre Simelli, attrib.
Domus Aurea: view of the interior, 1864-66

albumen print
273x182; A.F. 6755; xd 15400
bottom right: "326" repeated
Di Capua bequest
J.H. Parker, 1867, p.23;
J.H. Parker, 1879, P.I., p.21

91/143

98/160

95/150

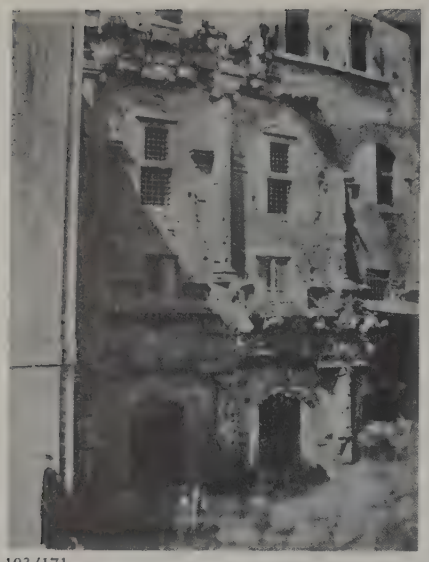
96/151

97/158

99/161

101/166

100-162



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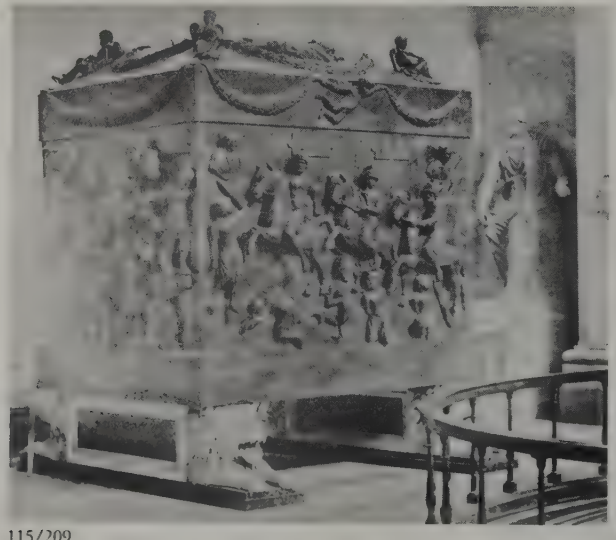

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122/245

124/248

127/255

125/253

128/256

129/261

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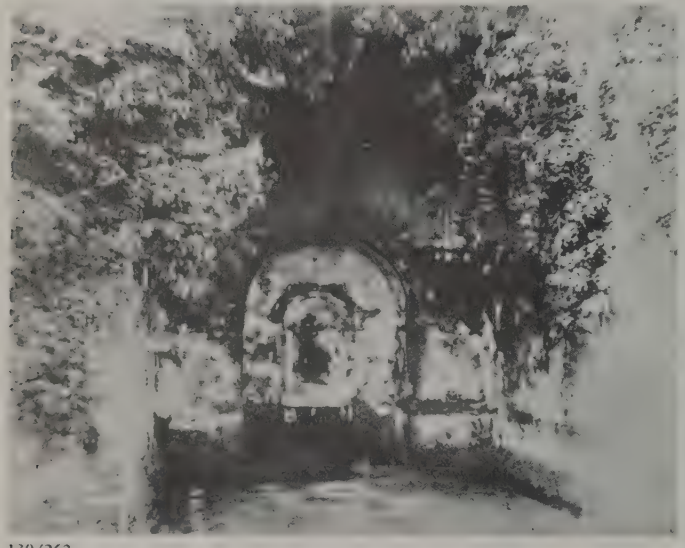

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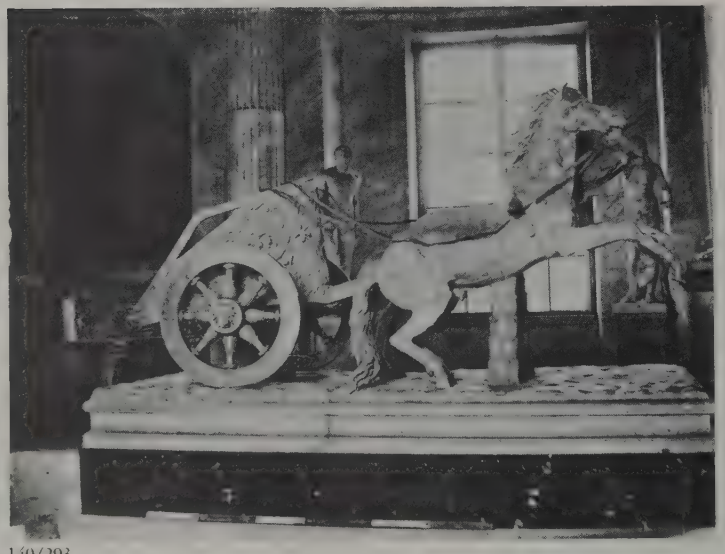
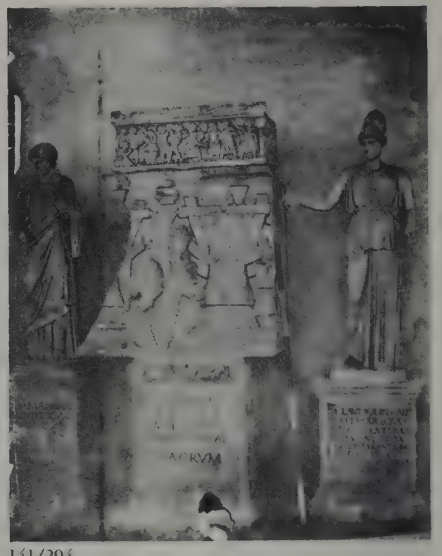
139/292

136-289



140/293



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151/327
Carlo Baldassarre Simelli, attrib.
Vatican Museums - Cortile della Pigna: base of the commemorative column to Antoninus Pius, 1864-66

albumen print
204x263; album A.F. 6696; xd 25637
bottom left on the back: 327
Miconi-Rocchi acquisition
J.H. Parker, 1867, p.40;
J.H. Parker, 1879, P.I., p.21.

152/328
Carlo Baldassarre Simelli, attrib.
Vatican Museums - Cortile della Pigna: base of commemorative column to Antoninus Pius, 1864-66

albumen print
176x238; album A.F. 6696; xd 25841
Miconi-Rocchi acquisition
J.H. Parker, 1867, p.40;
J.H. Parker, 1879, P.I., p.21.

153/329
Carlo Baldassarre Simelli, attrib.
Vatican Museums - Cortile della Pigna: base of the commemorative column to Antoninus Pius, 1864-66

albumen print
263x 196; album A.F. 6696; xd 25927
Miconi-Rocchi acquisition
J.H. Parker, 1867, p.40;
J.H. Parker, 1879, P.I., p.21.

154/330
Carlo Baldassarre Simelli, attrib.
Vatican Museums - Museo Pio-Cristiano: fragment of sarcophagus with scene of journey, 1864-66

albumen print
190x230; album A.F. 6696; xd 25840
Miconi-Rocchi acquisition
J.H. Parker, 1867, p.40;
J.H. Parker, 1879, P.I., p.21.

155/332
Carlo Baldassarre Simelli, attrib.
Vatican Museums - Museo Pio-Clementino, Belvedere: front of arched sarcophagus with figures of the deceased and Porta dell'Ade in the centre, 1864-66

albumen print
159x240; album A.F. 6696; xd 25638
Miconi-Rocchi acquisition
J.H. Parker, 1867, p.40;
J.H. Parker, 1879, P.I., p.22.

156/336
Carlo Baldassarre Simelli, attrib.
Vatican Museums - Museo Pio-Clementino - Belvedere, Vestibolo Quadrato: sarcophagus of Cornelius Scipio Barbatus, 1864-66

albumen print
198x245; album A.F. 6049; xd 24583
label at bottom of mount reads: "24. SARCOPHAGUS L. CORNELII SCIPIONIS BARBATI, LAPIDE ALBANO. (A.V.C. CIRC. /CCCLXX)."
J.H. Parker, 1867, p.40;
J.H. Parker, 1879, P.I., p.22.

157/344
Carlo Baldassarre Simelli, attrib.
Plan of the Church of S. Maria in Cosmedin, in a drawing by Felice Cicconetti, 1864-66

albumen print
234x158; A.F. 2585; xd 19583
top: "Palazzo dei Papi", bottom: "Pianta della Chiesa di St.a M. in Cosmedin/F. Cicconetti Arch."
Cartocci bequest
J.H. Parker, 1867, p.37;
J.H. Parker, 1879, P.I., p.22.

158/351
Carlo Baldassarre Simelli, attrib.
Capitoline Museums - Gallery: sarcophagus with battle of the Amazons found at Salone near the Acqua Vergine spring, 1864-66

albumen print
190x246; album A.F. 6700; xd 25368
bottom left on the back: "351"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.I., p.22.

159/356
Carlo Baldassarre Simelli, attrib.
Tomb of the Scipioni in a drawing by Felice Cicconetti, 1864-66

albumen print
168x221; A.F. 2686; xd 19682
bottom centre: "SEPOLCRO DEL SCIPIONI"
J.H. Parker, 1867, p.26;
J.H. Parker, 1879, P.I., p.23.

160/364
Carlo Baldassarre Simelli, attrib.
(Palazzo di Silla) Stretch of Muro Torto, 1864-66

albumen print
197x256; album A.F. 6049; xd 24585
label at bottom of mount reads: "28. SUBSTRUCTIONES COLLIS HORTORUM, VULGO MURO TORTO."
J.H. Parker, 1867, p.7;
J.H. Parker, 1879, P.I., p.23.

161/366
Carlo Baldassarre Simelli, attrib.
Palatine: section of a Roman cistern in a drawing by Felice Cicconetti, 1864-66

albumen print
176x218; A.F. 6825; xd 15452
J.H. Parker, 1867, p.12;
J.H. Parker, 1879, P.I., p.24.

162/370
Carlo Baldassarre Simelli, attrib.
Palatine: (Palazzo dei Cesari) Domus Augustana, 1864-66

albumen print
198x245; A.F. 2627; xd 19595
Cartocci bequest
J.H. Parker, 1867, p.23;
J.H. Parker, 1879, P.I., p.24

163/373
Carlo Baldassarre Simelli, attrib.
Walls of the Leonine City, 1864-66

albumen print
188x244; album A.F. 6049; xd 24588
label at bottom of mount reads: "38. CIVITAS LEONIANA. TURRIS ET MURI TRACTUS INTRA NOVA MOENIA INCLUSUS. (A.D. DCCCXLVIII)."
J.H. Parker, 1867, p.31;
J.H. Parker, 1879, P.I., p.25.

164/377
Carlo Baldassarre Simelli, attrib.
View of the Tiber with the Cloaca Maxima, 1864-66

albumen print
193x260; album A.F. 6049; xd 24582
label at bottom of mount reads: "22. OSTIA CLOACAE MAXIMAE ET PULCRI LITTORIS VESTIGIA (A.V.C. CIRC. CCXX)."
J.H. Parker, 1867, p.17;
J.H. Parker, 1879, P.I., p.24.

165/381
Carlo Baldassarre Simelli, attrib.
Church and monastery of SS. Quattro Coronati: general view, 1864-66

albumen print
160x231; A.F. 2660; xd 19642
J.H. Parker, 1867, p.38;
J.H. Parker, 1879, P.I., p.24.

166/443
Carlo Baldassarre Simelli, attrib.
Lateran Museum: side of sarcophagus of 4th. century A.D. with prophecy of St. Peter's denial, now in the Vatican Museums - Museo Pio-Cristiano, 1864-66

albumen print
187x246; album A.F. 6700; xd 25764
bottom centre on the back: "443"
Miconi-Rocchi acquisition
J.H. Parker, 1867, P.41;
J.H. Parker, 1879, P.I., p.28.

167/444
Carlo Baldassarre Simelli, attrib.
Lateran Museum: side of sarcophagus of 4th A.D. century depicting miracles of St. Peter and Christ now in the Vatican Museums - Museo Pio-Cristiano, 1864-66

albumen print
195x247; album A.F. 6700; xd 25769
bottom left on the back:"444"
Miconi-Rocchi acquisition
J.H. Parker, 1867, p.41;
J.H. Parker, 1879, P.I., p.28.

168/510
Photographer working for Parker
Florence: detail of a bas-relief in S. Maria del Fiore, 1864-66

albumen print
242x186; album A.F. 6696; xd 25591
bottom centre: "930"
Miconi-Rocchi acquisition
J.H. Parker, 1867, p.46;
J.H. Parker, 1879, P.I., p.32.

169/516
Photographer working for Parker
Florence: exterior of church of S. Maria Novella, 1864-66

albumen print
190x250; album A.F. 6696; xd 26226
Miconi-Rocchi acquisition
J.H. Parker, 1867, p.46;
J.H. Parker, 1879, P.I.,p.32

170/519
Photographer working for Parker
Florence: cloister of the church of S. Maria Novella, detail of Gothic windows, 1864-66

albumen print
204x263; album A.F. 6698; xd 24894
bottom right on the back: "519"
J.H. Parker, 1867, p.46;
J.H. Parker, 1879, P.I., p.32.

171/530
Carlo Baldassarre Simelli, attrib.
Torre Fiscale: detail with the arches of the Marcian and Claudian aqueducts, 1864-66

albumen print
240x184; album A.F. 6049; xd 24606
label at bottom of mount reads: "11. RELIQUIAE DUCTUM MARCIAE ET CLAUDIAE, QUIBUS SUPERSTRUCTA TURRIS/FISCALIS."
J.H. Parker, 1867, p.15;
J.H. Parker, 1879, P.I., p.33.

172/537
Carlo Baldassarre Simelli, attrib.
Ruins of the so-called Temple of Minerva Medica or Nymphaeum of the Orti Liciniani near Porta Maggiore, 1864-66

albumen print
161x236; A.F. 2700; xd 19676
J.H. Parker, 1867, p.20;
J.H. Parker, 1879, P.I., p.33.

173/540
Carlo Baldassarre Simelli, attrib.
Aerial view of the Acqua Paola in Trastevere, 1864-66

albumen print
255x174; A.F. 6802; xd 15408
Di Capua bequest
J.H. Parker, 1867, p.16;
J.H. Parker, 1879, P.I., p.33.

174/543
Carlo Baldassarre Simelli, attrib.
Claudian Aqueduct and nymphaeum in the garden of Palazzo Sessoriano near S. Croce in Gerusalemme, 1864-66

albumen print
183x243; A.F. 6829; xd 15434
bottom left: "543"
Di Capua bequest
J.H. Parker, 1867, p.14;
J.H. Parker, 1879, P.I., p.33.

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149/323

154/330

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150/326

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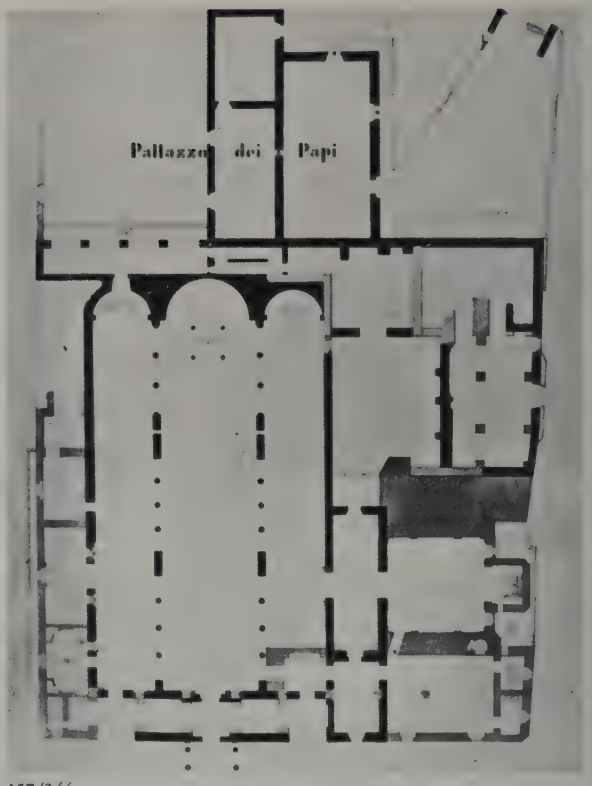

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171/530

172/537

168/510

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176/548

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175/546

175/546
Carlo Baldassarre Simelli, attrib.
Claudian Castle and aqueduct in the garden of Palazzo Sessoriano near S. Croce in Gerusalemme, 1864-66

albumen print
178x232; A.F. 6806; xd 15432
bottom right: "564"
Di Capua bequest
J.H. Parker, 1867, p.15;
J.H. Parker, 1879, P.I., p.34.

176/548
Carlo Baldassarre Simelli, attrib.
The Acqua Claudia Castle near Porta Furba with the fountain of the Felice Aqueduct, 1864-66

albumen print
247x196; album A.F. 6700; xd 25492
bottom left on the back: "548"
Miconi-Rocchi acquisition
J.H. Parker, 1867, p.15;
J.H. Parker, 1879, P.I., p.34.

177/556
Carlo Baldassarre Simelli, attrib.
Arches of the Alexandrine Aqueduct near the mausoleum of St. Helena on the Via Casilina, 1864-66

albumen print
182x238; A.F. 6781; xd 15450
J.H. Parker, 1867, P.16;
J.H. Parker, 1879, P.I., p.34.

178/559
Carlo Baldassarre Simelli, attrib.
(Castle of the Trajan Aqueduct near Porta Capena), 1864-66

albumen print
172x217; A.F. 2646; xd 19368
J.H. Parker, 1867, p.16;
J.H. Parker, 1879, P.I., p.34.

179/561
Charles Smeaton
Fresco depicting a peacock in the Jewish catacombs of Vigna Rondanini on the Appian Way, 1864-66

albumen print
173x136; album A.F. 6049; xd 24601
label at bottom of mount reads: "49. PICTURA IN CUBICULO COEMETERII IUDAICI, VIA APPIA."
J.H. Parker, 1867, p.27;
J.H. Parker, 1879, P.I., p.35.

180/563
Charles Smeaton
Fragment of sarcophagus from the Jewish catacombs of Vigna Rondanini on the Appian Way, 1864-66

albumen print
119x176; album A.F. 6049; xd 24596
label at bottom of mount reads: "50. FRAGMEN SARCOPHAGI ETHNICIS FIGURIS INSCULPTI IN CUBICULO COEMETERII/IUDAICI."
J.H. Parker, 1867, p.27;
J.H. Parker, 1879, P.I., p.35.

181/567
Carlo Baldassarre Simelli, attrib.
Porta Latina: side of interior, 1864-66

albumen print
231x169; A.F. 2678; xd 19654
J.H. Parker, 1867, p.10;
J.H. Parker, 1879, P.I., p.35.

182/575
Carlo Baldassarre Simelli, attrib.
Church of the Gesù with Palazzo Altieri, 1864-66

albumen print
164x192; A.F. 2552; xd 19554
Cartocci bequest
J.H. Parker, 1879, P.I., p.35.

183/579
Carlo Baldassarre Simelli, attrib.
Piazza Scossacavalli: Palazzo dei Convertendi, 1864-66

albumen print
128x217; A.F. 2651; xd 19648
J.H. Parker, 1879, P.I., p.81.

184/580
Carlo Baldassarre Simelli or Charles Smeaton, attrib.
Mamertine Prison: interior with 18th century memorial stone, 1864-66

albumen print
216x163; A.F. 2536; xd 19506
J.H. Parker, 1867, p.2;
J.H. Parker, 1879, P.I., p.36.

185/581
Charles Smeaton, attrib.
View taken from the monastery of the Aracoeli, 1864-66

albumen print
145x269; A.F. 3319; xd 19647
Di Capua bequest
J.H. Parker, 1867, p.45;
J.H. Parker, 1879, P.I., p.36.

186/582
Charles Smeaton, attrib.
View from the monastery of the Aracoeli, 1864-66

albumen print
154x287; A.F. 6732; xd 15487
Di Capua bequest
J.H. Parker, 1867, p.45;
J.H. Parker, 1879, P.I., p.36.

187/583
Carlo Baldassarre Simelli, attrib.
Church of S. Maria in Aracoeli with the steps to the Capitol, 1864-66

albumen print
234x187; album A.F. 6049; xd 24595
label at bottom of mount reads: "48. FACIES ECCLESIAE S.MARIAE IN ARACOELI."
J.H. Parker, 1867, p. 34;
J.H. Parker, 1879, P.I., p.36.

188/584
Carlo Baldassarre Simelli, attrib.
Church of S. Maria in Aracoeli: entrance portal, 1864-66

albumen print
245x181; A.F. 2576; xd 19362
Cartocci bequest
J.H. Parker, 1867, p.34;
J.H. Parker, 1879, P.I., p.36.

189/585
Carlo Baldassarre Simelli, attrib.
Capitoline Temple of Jupiter: south-west side of the podium after the 1865 excavations in the garden of Palazzo Caffarelli, 1867

albumen print
185x237; A.F. 2701; xd 19675
J.H. Parker, 1867, p.20;
J.H. Parker, 1879, P.I., p.36.

190/588
Carlo Baldassarre Simelli, attrib.
Altar 2nd. century A.D. found in the garden of the Prussian Embassy on the Capitoline Hill, now in Berlin, 1864-66

albumen print
196x249, album A.F. 6696; xd 26210
bottom left: "588"
Miconi-Rocchi acquisition
J.H. Parker, 1867, p.40;
J.H. Parker, 1879, P.I., p.36.

191/590
Carlo Baldassarre Simelli, attrib.
Baths of Diocletian: detail of the external wall, 1864-66

albumen print
195x243; A.F. 2707; xd 19691
bottom left: "590"
Cartocci bequest
J.H. Parker, 1867, p.19;
J.H. Parker, 1879, P.I., p.36.

192/592
Carlo Baldassarre Simelli, attrib.
Basilica of S. Lorenzo fuori le Mura: view of interior, 1864-66

albumen print
234x187; A.F. 2551; xd 19542
J.H. Parker, 1867, p.36;
J.H. Parker, 1879, P.I., p.36.

193/593
Carlo Baldassarre Simelli, attrib.
Basilica of S. Lorenzo fuori le Mura: detail of the altar and the ciborium, 1864-66

albumen print
183x240; album A.F. 6696; xd 25588
bottom centre on the back: "593"
Miconi-Rocchi acquisition
J.H. Parker, 1867, p.36;
J.H. Parker, 1879, P.I., p.36.

194/594
Carlo Baldassarre Simelli, attrib.
Basilica of S. Lorenzo fuori le Mura: columns in the side nave towards the choir, 1864-66

albumen print
253x191; album A.F. 6696; xd 25938
Miconi-Rocchi acquisition
J.H. Parker, 1867, p.36;
J.H. Parker, 1879, P.I., p.36.

195/595
Carlo Baldassarre Simelli, attrib.
Basilica od S. Lorenzo fuori le Mura: ambo and paschal candlestick, 1864-66

albumen print
236x186; album A.F. 6049; xd 24594
label at bottom of mount reads: "46. AMBONES IN BASILICA S. LAURENTI."
J.H. Parker, 1867, p. 36;
J.H. Parker, 1879, P.I., p.36.

196/596
Carlo Baldassarre Simelli, attrib.
Basilica di S. Lorenzo fuori le Mura: cosmatesque seat, 1864-66

albumen print
188x239; album A.F. 6049; xd 24593
label at bottom of mount reads: "45. PRESBYTERIUM ET CATHEDRA IN BASILICA S. LAURENTI."
J.H. Parker, 1867, p.36;
J.H. Parker, 1879, P.I., p.37.

197/597
Carlo Baldassarre Simelli, attrib.
Basilica of S. Lorenzo fuori le Mura, portico: tomb of Cardinal Fieschi incorporating remains of Roman sarcophagus, 1864-66

albumen print
234x160; A.F. 2572; xd 19560
Cartocci bequest
J.H. Parker, 1867, p.36;
J.H. Parker, 1879, P.I., p.37.

198/598
Carlo Baldassarre Simelli, attrib.
Tomb of Marcus Vergil Eurisace at Porta Maggiore, 1864-66

albumen print
236x181; A.F. 2682; xd 19678
J.H. Parker, 1867, p.26;
J.H. Parker, 1879, P.I., p.37.

199/599
Carlo Baldassarre Simelli, attrib.
Piazza Venezia with Palazzo and Palazzetto Venezia, 1864-66

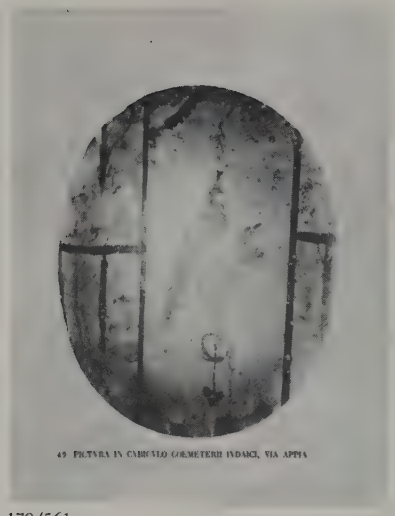
albumen print
175x231; A.F. 3317; xd 19663
J.H. Parker, 1867, p.33;
J.H. Parker, 1879, P.I., p.37.

200/600
Carlo Baldassarre Simelli, attrib.
Palazzo Venezia: portal, 1864-66

albumen print
238x185; A.F. 2658; xd 7668
J.H. Parker, 1867, p.33;
J.H. Parker, 1879, P.I., p.37.

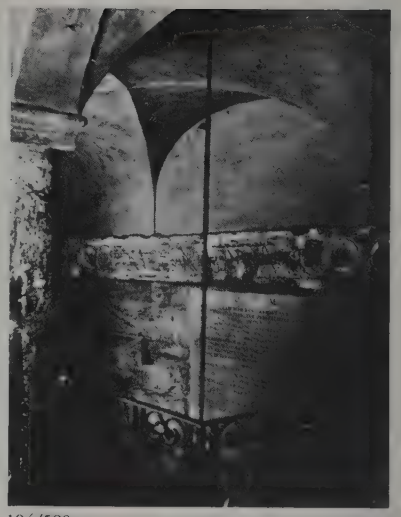
201/621
Carlo Baldassarre Simelli, attrib.
Catacombs of Domitilla: water system for the room of the funeral banquets in the Flavian hypogeum, 1864-66

albumen print
115x168; A.F. 6759; xd 15485
Di Capua bequest
J.H. Parker, 1867, p.28;
J.H. Parker, 1879, P.I., p.38.



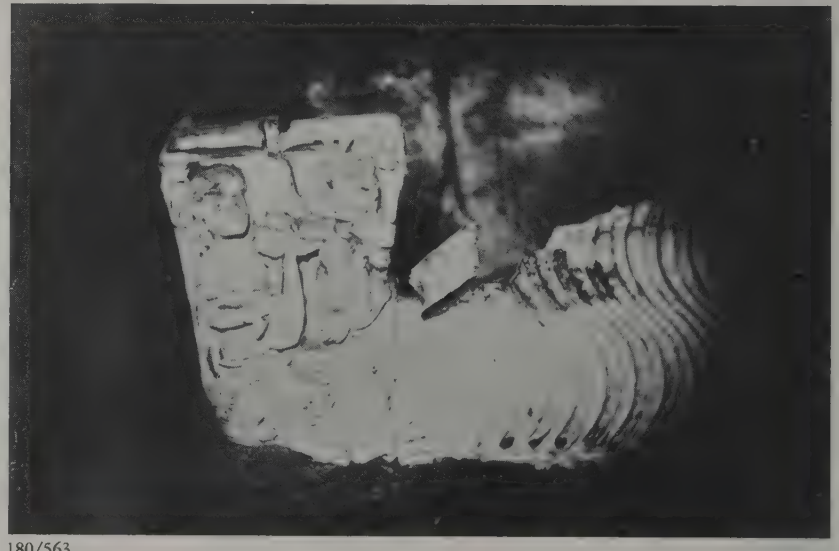
179/561

181/567



184/580

178/559



180/563

182/575

183/579

185/581

186/582

187/583

189/585

188/584

190/588

191/590

192/592

193/593

196/596

194/594

195/595

197/597

201/621

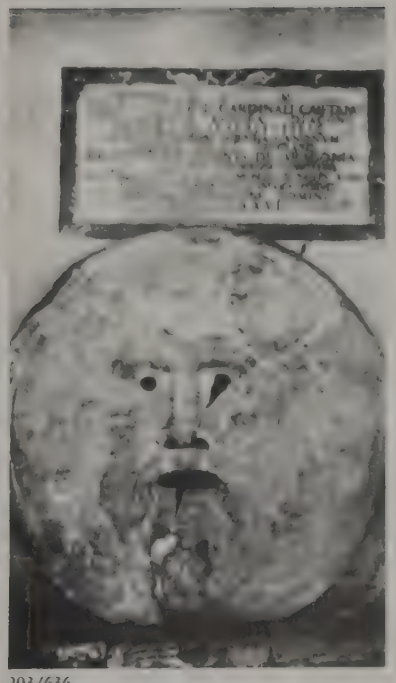
199/599

200/600

198/598

202/634

208/644



203/636

204/637

205/639

207/641

202/634
Carlo Baldassarre Simelli, attrib.
Church of S. Maria in Cosmedin: prothyrum, 1864-66

albumen print
229x168; A.F. 2549; xd 19555
J.H. Parker, 1867, p.37;
J.H. Parker, 1879, P.I., p.39.

203/636
Carlo Baldassarre Simelli, attrib.
Church of S. Maria in Cosmedin, portico: detail of the mask depicting a river deity known as the Bocca della Verità, 1864-66

albumen print
231x132; A.F. 2727; xd 19713
J.H. Parker, 1867, p.37;
J.H. Parker, 1879, P.I., p.39.

204/637
Carlo Baldassarre Simelli, attrib.
Church of S. Maria in Cosmedin, interior: detail of the capitals, 1864-66

albumen print
194x242; A.F. 6750; xd 15448
Di Capua bequest
J.H. Parker, 1867, p.37;
J.H. Parker, 1879, P.I., p.39.

205/639
Carlo Baldassarre Simelli, attrib.
Excubitorium of the 7th cohort of the Fire Brigade in Trastevere: shrine during the 1867 excavations

albumen print
235x178; A.F. 27229; xd 19617
J.H. Parker, 1867, p.23;
J.H. Parker, 1879, P.I., p.39.

206/640
Carlo Baldassarre Simelli, attrib.
Excubitorium of the 7th cohort of the Fire Brigade in Trastevere: mosaic floor during the 1867 excavations

albumen print
177x232; A.F. 2609; xd 19619
J.H. Parker, 1867, p.23;
J.H. Parker, 1879, P.I., p.39.

207/641
Carlo Baldassarre Simelli, attrib.
Excubitorium of the 7th cohort of the Fire Brigade in Trastevere: fresco at the back of the shrine during the 1867 excavations

albumen print
232x158; A.F. 2610; xd 19618
J.H. Parker, 1867, p.23;
J.H. Parker, 1879, P.I., p.39.

208/644
Carlo Baldassarre Simelli, attrib.
Temple of Hadrian (Marcus Antoninus) at Piazza di Pietra, 1864-66

albumen print
195x244; album A.F. 6700; xd 25527
Miconi-Rocchi acquisition
J.H. Parker, 1867, p.20;
J.H. Parker, 1879, P.I., p.40.

209/651
Carlo Baldassarre Simelli, attrib.
Cloister of the church of S. Maria sopra Minerva: tomb of Cardinal Terricci, 1428, 1864-66

albumen print
235x154; A.F. 2588; xd 19569
Cartocci bequest
J.H. Parker, 1867, p.27;
J.H. Parker, 1879, P.I., p.40.

210/659
Carlo Baldassarre Simelli, attrib.
Walls of Castrum Praetorium, south-west corner: Porta Chiusa before the 1868 excavations, 1864-66

albumen print
225x161; A.F. 2679; xd 19657
J.H. Parker, 1867, p.8;
J.H. Parker, 1879, P.I., p.40.

211/662
Carlo Baldassarre Simelli, attrib.
Arch of Augustus at the Porta Tiburtina in a drawing by C.C. Wood, 1864-66

albumen print
83x93; A.F. 6826; xd 15488
bottom of picture: "ARCUS AUGUSTI AD PORTAM TIBURTINAM PILIS EFFOSSIS DELINEATUS", right: "C.C. Wood fecit"
Di Capua bequest
J.H. Parker, 186, p.8;
J.H. Parker, 1879, P.I., p.41.

212/668
Carlo Baldassarre Simelli, attrib.
Stretch of the Aurelian Walls with the bricked-up Porta Pinciana, 1864-66

albumen print
239x170; A.F. 2673; xd 19656
J.H. Parker, 1867, p.7;
J.H. Parker, 1879, P.I., p.41.

213/671
Carlo Baldassarre Simelli, attrib.
Stretch of the Aurelian Walls near Porta Pinciana, 1864-66

albumen print
188x239; A.F. 6800; xd 15409
in pencil at bottom of mount: "671"
Di Capua bequest
J.H. Parker, 1867, p.7;
J.H. Parker, 1879, P.I., p.41.

214/686
Giovan Battista Colamedici, attrib.
Frascati: church of S. Rocco, exterior with detail of campanile, 1865-70

albumen print
259x183; A.F. 6808; xd 15451
bottom left: "483"
Di Capua bequest
J.H. Parker, 1879, P.I., p.42.

215/720
Photographer working for Parker
Piazza and Palazzo Farnese, 1865-70

albumen print
194x240; album A.F. 6700; xd 25413
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.I., p.44

216/727
Photographer working for Parker
Palazzo Massimo alle Colonne, seen from Via del Paradiso, 1865-70

albumen print
245x192; A.F. 2721; xd 19706
Cartocci bequest
J.H. Parker, 1879, P.I., p.45.

217/732
Photographer working for Parker
Pantheon or church of S. Maria ad Martyres: interior, Raphael's tomb, 1865-70

albumen print
247x195; album A.F. 6696; xd 25895
bottom left on the back: "732"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.I., p.45.

218/750
Photographer working for Parker
Ancona: cathedral of S. Ciriaco, 1864-66

albumen print
195x243; album A.F. 6698; xd 23960
Miconi-Rocchi acquisition
J.H. Parker, 1867, p.46;
J.H. Parker, 1879, P.I., p.46.

219/751
Photographer working for Parker
Ancona: cathedral of S. Ciriaco with detail of portal, 1864-66

albumen print
244x193; album A.F. 6698; xd 23967
bottom right on the back: "751"
Miconi-Rocchi acquisition
J.H. Parker, 1867, p.47;
J.H. Parker. 1879, P.I., p.46.

220/752
Photographer working for Parker
Ravenna church of S. Vitale: mosaic depicting the Emperor Justinian with Maximianus, 1864-66

albumen print
186x222; album A.F. 6698; xd 24887
Miconi-Rocchi acquisition
J.H. Parker, 1867, p.47;
J.H. Parker, 1879, P.I., p.46.

221/753
Photographer working for Parker
Ravenna, church of S. Vitale: mosaic depicting the Empress Theodora with her train, 1864-66

albumen print
180x230; album A.F. 6698; xd 23953
bottom right on the back: "753"
Miconi-Rocchi acquisition
J.H Parker, 1867, p.47;
J.H. Parker, 1879, P.I., p.47.

222/754
Photographer working for Parker
Ravenna, church of S. Vitale: interior detail of the choir, 1864-66

albumen print
240x180; album A.F. 6698; xd 23973
Miconi-Rocchi acquisition
J.H. Parker, 1867, p.47;
J.H. Parker, 1879, P.I., p.47.

223/755
Photographer working for Parker
Loreto: church and monastery of the Santissima Casa, 1864-66

albumen print
230x191; album A.F. 6698; xd 24901
bottom right on the back: "755"
Miconi-Rocchi acquisition
J.H. Parker, 1867, p.47;
J.H. Parker, 1879, P.I., p.47.

224/759
Charles Smeaton
Arches of the Claudian aqueduct (of Nero) near S. Giovanni in Laterano, 1867-68

albumen print
191x171; A.F. 2522; xd 19358
J.H. Parker, 1868, p.12;
J.H. Parker, 1879, P.I., p.47.

225/760
Charles Smeaton
Piazza S. Giovanni in Laterano: obelisk, 1867-68

albumen print
216x161; A.F. 2669; xd 19650
J.H. Parker, 1868, p.16;
J.H. Parker, 1879, P.I., p.47.

226/761
Charles Smeaton
Piazza S. Giovanni in Laterano: Leonine triclinium (of Charlemagne), 1867-68

albumen print
216x176; A.F. 2672; xd 19651
J.H. Parker, 1868, p.19;
J.H. Parker, 1879, P.I., p.47.

227/771
Charles Smeaton
Pantheon: detail of the portal, 1867-68

albumen print
149x107; A.F. 2661; xd 19644
Cartocci bequest
J.H. Parker, 1868, p.18;
J.H. Parker, 1879, P.I., p.47.

228/783
Charles Smeaton
Temple of Peace: wall with series of holes to hold the Forma Urbis, during the 1867 excavations

albumen print
229x168; A.F. 2697; xd 19672
bottom right: "783"
J.H. Parker, 1868, p.20;
J.H. Parker, 1879, P.I., p.48.

229/810
Carlo Baldassarre Simelli
Trajan's Column and Basilica Ulpia, 1867-68

albumen print
223x190; A.F. 2620; xd 19624
Cartocci bequest
J.H. Parker, 1868, p.13;
J.H. Parker, 1879, P.I., p.50.

230/818
Carlo Baldassarre Simelli
Plan of the Basilica di S. Croce in Gerusalemme with the Castrense Amphitheatre in a drawing by Felice Cicconetti, 1867-68

albumen print
187x209; album A.F. 6049; xd 24591
at top: "Pianta del Convento di S. Croce in Gerusalemme/nel Sessorio"; label at bottom of mount reads: "42. ICHONOGRAPHIA BASILICAE ET COENOBII S. CRUCIS HIEROSOLYMITANAE".
J.H. Parker, 1868, p.16;
J.H. Parker, 1879, P.I., p.50.

231/837 A
Carlo Baldassarre Simelli
Roman coin showing Ponte Elio, 1867-68

albumen print
180x116; A.F. 6782; xd 15455
top centre: "No. 64", bottom centre: "AELIAN BRIDGE ROME" photographed with no. 232
Di Capua bequest
J.H. Parker, 1868, p.13;
J.H. Parker, 1879, P.I., p.51

232/837 B
Carlo Baldassarre Simelli
Roman coin showing a bridge at Antiochia, 1867-68

albumen print
180x116; A.F. 6782; xd 15455
top centre: "No. 65", bottom centre: "BRIDGE AT ANTIOCHEIA OVER THE MEANDER"
Photographed with no. 231
Di Capua bequest
J.H. Parker, 1868, p.13;
J.H. Parker, 1879, P.I., p.51

233/840
Carlo Baldassarre Simelli, attrib.
Capitoline Museums: two bas-reliefs, one from the city of Palmira and the other from Civita Lavinia, 1870 ca.

albumen print
193x249; album A.F. 6700; xd 25365
bottom centre on the back: "840"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.I., p.51

234/845
Charles Smeaton
Basilica of Maxentius (Constantine): N.E. wall from Via Alessandria, lost after demolition work, 1867-68

albumen print
150x99; A.F. 2538; xd 19507
J.H. Parker, 1868, p.14;
J.H. Parker, 1879, P.I., p.52

235/847
Charles Smeaton
(Servian Walls: detail of gateway seen from Forum of Nerva) Forum of Nerva (or "Transitorium"): detail of base wall behind colonnade, 1867-68

albumen print
155x112; A.F. 2732; xd 19711
J.H. Parker, 1868, p.5;
J.H. Parker, 1879, P.I., p.52.

236/886
Carlo Baldassarre Simelli
Longitudinal section of the Circus of Sallust in a drawing by Felice Cicconetti, 1867-68

albumen print
89x241; A.F. 6740; xd 15454
top centre: "SECTIO CIRCI SALUSTII", bottom right: "F.CICCONETTI ARCH."
Di Capua bequest
J.H. Parker, 1868, p.15;
J.H. Parker, 1879, P.I., p.54.

237/913
Carlo Baldassarre Simelli
Roman Forum: portico (of temple) of the Dei Consenti erected in 1858 on the site where the columns were found, 1867-68

albumen print
98x137; A.F. 2615; xd 19630
J.H. Parker, 1868, p.14;
J.H. Parker, 1879, P.I., p.55.

238/918
Carlo Baldassarre Simelli
Arch of Constantine, 1867-68

albumen print
120x193; A.F. 2527; xd 19355
J.H. Parker, 1868, p.13;
J.H. Parker, 1879, P.I., p.55.

239/920
Carlo Baldassarre Simelli
Tor de' Schiavi in the Gordiani complex, 1867-68

albumen print
188x126; A.F. 2723; xd 19704
Cartocci bequest
J.H. Parker, 1868, p.16;
J.H. Parker, 1879, P.I., p.55.

240/929
Carlo Baldassarre Simelli
Roman Forum: Temple of Vespasian and portico (of the temple) of the Dei Consenti along the Clivo Capitolino, 1867-68

albumen print
144x95; A.F. 6733; xd 15456
Di Capua bequest
J.H. Parker, 1868, p.14;
J.H. Parker, 1879, P.I., p.56.

241/940
Carlo Baldassarre Simelli
Baths of Titus: apse with remains of vault, 1867-68.

albumen print
108x192; A.F. 2710; xd 19690
J.H. Parker, 1868, p.15;
J.H. Parker, 1879, P.I., p.56.

242/946
Carlo Baldassarre Simelli
Towers along the Aurelian Walls in Trastevere between the Tiber and Porta Septimiana, 1867-68

albumen print
128x94; A.F. 6734; xd 15540
Di Capua bequest
J.H. Parker, 1868, p.9;
J.H. Parker, 1879, P.I., p.57.

243/973
Carlo Baldassarre Simelli
Aurelian Walls between Porta Ardeatina and Porta S. Paolo: detail of arms and initials of Nicholas V, 1867-68

albumen print
173x143; A.F. 2647; xd 19719
J.H. Parker, 1868, p.7,
J.H. Parker, 1879, P.I., p.58.

244/988
Carlo Baldassarre Simelli
Mausoleum of Augustus: detail of the west side, 1867-68

albumen print
173x245; A.F. 2731; xd 12444
J.H. Parker, 1868, p.6;
J.H. Parker, 1879, P.I., p.59.

245/989
Carlo Baldassare Simelli
Tabularium: detail of wall, 1867-68

albumen print
240x169; A.F. 2695; xd 19670
J.H. Parker, 1868, p.7;
J.H. Parker, 1879, P.I., p.59.

246/1020
Carlo Baldassarre Simelli
Orti Sallustiani: remains of the house of Sallust (or entrance to the Temple of the Gente Flavia), 1867-68

albumen print
172x222; A.F. 2671; xd 19652
Cartocci bequest
J.H. Parker, 1868, p.15;
J.H. Parker, 1879, P.I., p. 61.

247/1042
Carlo Baldassarre Simelli
Remains of supports of the Ponte di Nerone or Trionfale near S. Spirito Hospital, 1867-68

albumen print
165x248; A.F. 2713; xd 19702
J.H. Parker, 1868, p.13;
J.H. Parker, 1879, P.I., p.62.

248/1044
Carlo Baldassarre Simelli
Capitoline Museums: statue of Centaur from Hadrian's Villa at Tivoli, 1867-68

albumen print
253x195; album A.F. 6696; xd 25656
bottom centre on the back: "1044"
Miconi-Rocchi acquisition
J.H. Parker, 1868, p. 19;
J.H. Parker, 1879, P.I., p.62.

249/1048
Carlo Baldassarre Simelli
Emporium: ring for mooring boats unearthed in the 1868 excavations

albumen print
126x190; A.F. 6757; xd 15442
Di Capua bequest
J.H. Parker, 1868, p. 20;
J.H. Parker, 1879, P.I., p.62.

250/1049
Carlo Baldassarre Simelli
Emporium: amphorae and marble fragments found in 1868 excavations

albumen print
104x165; A.F. 2716; xd 19699
J.H. Parker, 1868, p. 20;
J.H. Parker, 1879, P.I., p.62.

251/1055
Carlo Baldassarre Simelli
(Remains of Portico of Livia, or portico of apse seen from the top of the Colosseum) Temple of Venus and Rome with the Arch of Titus, the Basilica of Maxentius and in the background the campanile of the church of S. Francesca Romana, 1867-68

albumen print
164x231; A.F. 2698; xd 19673
J.H. Parker, 1868, p. 15;
J.H. Parker, 1879, P.I., p.63.

252/1060
Carlo Baldassarre Simelli
(Platform of S. Francesca Romana with remains of the Portico of Livia or apse) Convent of S. Francesca Romana: external wall with remains of ancient pavement, 1867-68

albumen print
185x256; A.F. 2560; xd 19548
J.H. Parker, 1868, p. 15;
J.H. Parker, 1879, P.I., p. 63.

253/1061
Carlo Baldassarre Simelli
(Platform of S. Francesca Romana with remains of Portico of Livia or apse) Convent of S. Francesca Romana: external wall facing the Colosseum with remains of ancient pavement below, 1867-68

albumen print
175x223; A.F. 2561; xd 19557
J.H. Parker, 1868, p. 15;
J.H. Parker, 1879, P.I., p. 63.

254/1076
Carlo Baldassarre Simelli
View of Roman Forum: Temple of Saturn in foreground, 1867-68

albumen print
193x255; album A.F. 6700; xd 25429
Miconi-Rocchi acquisition
J.H. Parker, 1868, p. 14,
J.H. Parker, 1879, P.I., p. 63.

255/1077
De Bonis
Cloister of the Basilica of S. Giovanni in Laterano, 1867-68

albumen print
225x191; A.F. 2542; xd 19527
Cartocci bequest
J.H. Parker, 1868, p. 18;
J.H. Parker, 1879, P.I., p. 64.

256/1078
De Bonis
Arch of Drusus, 1867-68

albumen print
248x203; album A.F. 6700; xd 25478
Miconi-Rocchi acquisition
J.H. Parker, 1868, p. 13;
J.H. Parker, 1879, P.I., p. 64.

257/1080
De Bonis
Cloister of the church of S. Maria in Aracoeli, 1867-68

albumen print
251x193; album A.F. 6696; xd 25871
Miconi-Rocchi acquisition
J.H. Parker, 1868, p. 18;
J.H. Parker, 1879, P.I., p. 64.

258/1082
De Bonis
Church of S. Lorenzo fuori le Mura, 1867-68

albumen print
188x259; album A.F. 6700; xd 25400
Miconi-Rocchi acquisition
J.H. Parker, 1868, p. 18;
J.H. Parker, 1879, P.I., p.64.

259/1084
De Bonis
Piazza Navona during the excavations of the ancient Stadium of Domitian, carried out between 1868-69

albumen print
184x245; A.F. 2666; xd 19665
J.H. Parker, 1868, p. 18;
J.H. Parker, 1879, P.I., p. 64.

260/1085
De Bonis
View of the bridge and Castel S. Angelo, 1867-68

albumen print
185x251; album A.F. 6700; xd 25491
Miconi-Rocchi acquisition
J.H. Parker, 1868, p. 16;
J.H. Parker, 1879, P.I., p. 64.

261/1086
De Bonis
Piazza del Popolo: churches of S. Maria di Montesanto and S. Maria dei Miracoli 1867-68

albumen print
195x258; album A.F. 6700; xd 25493
bottom left on the back: "1086"
Miconi-Rocchi acquisition
J.H. Parker, 1868, p. 18;
J.H. Parker, 1879, P.I., p. 64.

262/1089
De Bonis
Vatican Museums - Museo Chiaramonti: statue of Augustus found in 1863 at Prima Porta, 1867-68

albumen print
246x187; album A.F. 6698, xd 24224
label bottom right reads: "217. Giulio Cesare"
Miconi-Rocchi acquisition
J.H. Parker, 1868, p. 18;
J.H. Parker, 1879, P.I., p. 64.

263/1090
De Bonis
Vatican Museums - Museo Pio-Clementino Gallery of the Statues: statue of Ariadne, 1867-68

albumen print
237x196; album A.F. 6698; xd 26639
bottom left on the back: 1090
Miconi-Rocchi acquisition
J.H. Parker, 1868, p. 18,
J.H. Parker, 1879, P.I., p. 64.

264/1092
De Bonis
Arch of the Argentari and church of S. Giorgio in Velabro, 1867-68

albumen print
186x253; album A.F. 6700; xd 25402
bottom left on the back: 1092
Miconi-Rocchi acquisition
J.H. Parker, 1868, p. 13;
J.H. Parker, 1879, P.I., p. 64.

265/1094
De Bonis
Cloister of the Basilica of S. Giovanni in Laterano, 1867-68

albumen print
187x253; album A.F. 6700; xd 25426
Miconi-Rocchi acquisition
J.H. Parker, 1868, p. 18;
J.H. Parker, 1879, P.I., p. 64.

266/1095
De Bonis
Cloister of the Basilica of S. Giovanni in Laterano: detail, 1867-68

albumen print
188x261; album A.F. 6700; xd 25424
right side on the back: 1095
Miconi-Rocchi acquisition
J.H. Parker, 1868, p.18;
J.H. Parker, 1879, P.I., p. 64.

267/1099
Carlo Baldassarre Simelli
Remains of wall at the Salara near Porta Trigemina during the 1868 excavations

albumen print
194x262; A.F. 6791; xd 15445
Di Capua bequest
J.H. Parker, 1868, p. 21;
J.H. Parker, 1879, P.I., p. 65.

268/1118
Carlo Baldassarre Simelli, attrib.
The Colosseum seen from the podium of the Temple of Venus and Rome (Portico of Livia or apse) with remains of the columns in the foreground, 1868-69

albumen print
183x248; A.F. 2606; xd 19346
J.H. Parker, 1869, p. 10;
J.H. Parker, 1879, P.I., p. 66.

269/1119
Carlo Baldassarre Simelli or Filippo Lais, attrib.
Piazza del Popolo: obelisk of Rameses II originally situated in the centre of the Circus Maximus, 1868-69

albumen print
255x168; A.F. 2667; xd 19662
J.H. Parker, 1869, p. 13;
J.H. Parker, 1879, P.I., p. 66.

270/1120
Filippo Lais, attrib.
Church of S. Lorenzo fuori le Mura: portico fresco of scenes from the life of St. Lawrence, 1868-69

albumen print
154x215; album A.F. 6698; xd 23941
bottom centre: "Church of S. Lorenzo. Frescoes in the Portico of the time of Pope/Honorius III, A.D. 1216, as restored", to the right: "1120", bottom left on the back: "112(0)"
Miconi-Rocchi acquisition
J.H. Parker, 1869, p. 36;
J.H. Parker, 1879, P.I., p. 66.

271/1121
Filippo Lais, attrib.
Church of S. Lorenzo fuori Mura, fresco in the portico with scenes from the life of St. Lawrence: the saint saving the soul of Count Henry of Saxony, 1868-69

albumen print
159x223; album A.F. 6698; xd 23939
bottom left on the back: "11(21)"
Miconi-Rocchi acquisition
J.H. Parker, 1869, p. 36;
J.H. Parker, 1879, P.I., p.66.

272/1122
Filippo Lais, attrib.
Church of S. Lorenzo fuori le Mura, fresco in the portico with scenes from the life of St. Lawrence: the saint saving the soul of Count Henry of Saxony, 1868-69

albumen print
170x223; album A.F. 6698; xd 24875
Miconi-Rocchi acquisition
J.H. Parker, 1869, p. 36;
J.H. Parker, 1879, P.I., p. 66.

273/1123
Filippo Lais, attrib.
Church of S. Lorenzo fuori le Mura, fresco in the portico: Count Henry making an offering at the altar of S. Lorenzo, 1868-69

albumen print
167x250; album A.F. 6698; xd 23940
bottom left on the back: "1123"
Miconi-Rocchi acquisition
J.H. Parker, 1869, p. 36;
J.H. Parker, 1879, P.I., p. 66.

274/1124
Filippo Lais, attrib.
Church of S. Lorenzo fuori le Mura, fresco in the portico with scenes from the life of St. Lawrence, 1868-69

albumen print
176x252; album A.F. 6698; xd 24876
right on the back: "1124"
Miconi-Rocchi acquisition
J.H. Parker, 1869, p. 36;
J.H. Parker, 1879, P.I., p. 66.

275/1125
Filippo Lais, attrib.
Church of S. Lorenzo fuori le Mura, fresco in the portico with scenes from the life of St. Lawrence, 1868-69

albumen print
179x239; album A.F. 6698; xd 24885
bottom left on the back: "1125"
Miconi-Rocchi acquisition
J.H. Parker, 1869, p. 36;
J.H. Parker, 1879, P.I., p. 66.

276/1126
Filippo Lais, attrib.
Church of S. Lorenzo fuori le Mura, fresco in the portico : St. Lawrence saving the soul of Count Henry of Saxony, 1868-69

albumen print
158x226; A.F. 2768; xd 19916
bottom left on the back: "11(26)"
J.H. Parker, 1869, p. 36;
J.H. Parker, 1879, P.I., p. 67.

277/1129
Carlo Baldassarre Simelli or Filippo Lais, attrib.
Church and monastery of S. Clemente: detail of external wall, 1868-69

albumen print
147x252; A.F. 2562; xd 19549
J.H. Parker, 1869, p. 1;
J.H.Parker, 1879, P.I., p. 67.

278/1172
Filippo Lais
Church of S.S. Nereo and Achilleo: interior, part of apse, 1868-69

albumen print
173x235; A.F. 2580; xd 19564
Cartocci bequest
J.H. Parker, 1869, p. 24;
J.H. Parker, 1879, P.I., p. 70.

279/1177
Filippo Lais
Columbarium with funerary urns in the Vigna Codini on the Appian Way (tombs of the servants of Augustus), 1868-69

albumen print
183x233; album A.F. 6700; xd 25382
Miconi-Rocchi acquisition
J.H. Parker, 1869, p. 14;
J.H. Parker, 1879, P.I., p. 70.

280/1178
Filippo Lais
Columbarium with funerary urns and busts in the Vigna Codini on the Appian Way, 1868-69

albumen print
185x243; album A.F. 6700; xd 25385
Miconi-Rocchi acquisition
J.H. Parker, 1869, p. 14;
J.H. Parker, 1879, P.I., p. 70.

281/1183
Filippo Lais
Catacombs of Generosa: remains of bones found during the 1868 excavations

albumen print
219x175; album A.F. 6698; xd 23928
Miconi-Rocchi acquisition
J.H. Parker, 1869, p. 19;
J.H. Parker, 1879, P.I., p. 71.

282/1195
Charles Smeaton
Colosseum: interior with shrines for the Stations of the Cross, 1868-69

albumen print
178x240; album A.F. 6700; xd 25418
Miconi-Rocchi acquisition
J.H. Parker, 1869, p. 10;
J.H. Parker, 1879, P.I., p. 71.

283/1196
Charles Smeaton
Fountain of the Triton in Piazza Barberini, 1868-69

albumen print
240x193; album A.F. 6700; xd 25490
Miconi-Rocchi acquisition
J.H. Parker, 1869, p. 21;
J.H. Parker, 1879, P.I., p. 71.

284/1197
Charles Smeaton
View of Rome from the Vatican, 1868-69

albumen print
160x282; album A.F. 6700; xd 25482
label bottom right reads: "273 Roma vista dal Vaticano"
Miconi-Rocchi acquisition
J.H. Parker, 1869, p. 38;
J.H. Parker, 1879, P.I., p. 71.

285/1198
Charles Smeaton
View of the Tiber from Ponte Rotto looking north with the island of S. Bartolomeo, 1868-69

albumen print
169x282; album A.F. 6700; xd 25483
Miconi-Rocchi acquisition
J.H. Parker, 1869, p. 38;
J.H. Parker, 1879, P.I., p. 71.

286/1199
Charles Smeaton
View of the Tiber from Ponte Rotto looking south, 1868-69

albumen print
142x291; A.F. 6700; xd 15399
label bottom centre on mount reads: "Tiber- View from the Ponte Rotto, looking south. 4to. 1199"
Di Capua bequest
J.H. Parker, 1869, p. 38;
J.H. Parker, 1879, P.I., p. 72.

287/1236
Carlo Baldassarre Simelli, attrib.
Capitoline Museums: statue of centaur from Hadrian's Villa in Tivoli, 1867-68

albumen print
251x198; album A.F. 6696; xd 25657
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.I., p. 74.

288/1240 B
Francesco Sidoli
View of the Emporium and the Porticus Emilius in a drawing by Felice Cicconetti, dated 1868.

albumen print
184x404; A.F. 6821; xd 15439 top centre: "CONSPECTUS EMPORII CUM GRADIBUS IN TIBERIM", left side monogram: "F.C. 1868", bottom left: "FOT. Sidoli", right: "F. CICCONETTI ARCH."
Di Capua bequest
J.H. Parker, 1869, p. 41;
J.H. Parker, 1879, P.I., p. 74.

289/1251
Filippo Lais
Baths of Titus: west wall and entrance to the Domus Aurea, 1868-69

albumen print
187x239; album A.F. 6700; xd 25401
Miconi-Rocchi acquisition
J.H. Parker, 1869, p. 12;
J.H. Parker, 1879, P.I., p. 75.

290/1252
Filippo Lais
Domus Aurea: interior 1868-69

albumen print
188x253; A.F. 6780; xd 15405
left side: "1252"
Di Capua bequest
J.H. Parker, 1869, p. 12;
J.H. Parker, 1879, P.I., p. 75.

291/1264
Filippo Lais
Church of S.Clemente, lower basilica: detail of the fresco with the legend of St. Alexis, 1868-69

albumen print
180x232; album A.F. 6698; xd 23944
Miconi-Rocchi acquisition
J.H. Parker, 1869, p. 35;
J.H. Parker, 1879, P.I., p. 76.

292/1265
Filippo Lais
Church of S. Clemente, lower basilica: fresco depicting the miracle of the child saved by St. Clement, 1868-69.

albumen print
187x232; A.F. 2765; xd 19746
bottom right on the back: "1265"
J.H. Parker, 1869, p. 35;
J.H. Parker, 1879, P.I., p. 77.

293/1266
Filippo Lais
Church of S. Clemente, lower basilica: fresco depicting the conversion of Sisinnius, 1868-69

albumen print
184x240; album A.F. 6698; xd 23945
bottom left on the back: "1266"
Miconi-Rocchi acquisition
J.H. Parker, 1869, p. 34;
J.H. Parker, 1879, P.I., p.77.

294/1267
Filippo Lais
Church of S. Clemente, lower basilica: fresco depicting the Madonna and Child, 1868-69

albumen print
235x193; album A.F. 6696; xd 25897
bottom left on the back: "1267"
Miconi-Rocchi acquisition
J.H. Parker, 1869, p. 33;
J.H. Parker, 1879, P.I., p. 77.

295/1268
Filippo Lais
Church of S. Clemente, lower basilica: fresco of Christ's Ascension, 1868-69

albumen print
180x234; album A.F. 6698; xd 24880
Miconi-Rocchi acquisition
J.H. Parker, 1869, p. 34;
J.H. Parker, 1879, P.I., p. 77.

296/1269
Filippo Lais
Church of S. Clemente, lower basilica: fresco of the Crucifixion, 1868-69

albumen print
253x198; album A.F. 6696; xd 25586
bottom left on the back: "1269"
Miconi-Rocchi acquisition
J.H. Parker, 1869, p. 33;
J.H. Parker, 1879, P.I., p. 78.

297/1274
Filippo Lais
Church of S. Clemente: mosaic in the apse, 1868-69

albumen print
186x228; album A.F. 6698; xd 24658
Miconi-Rocchi acquisition
J.H. Parker, 1869, p. 32;
J.H. Parker, 1879, P.I., p. 78.

298/1306
Filippo Lais
Porta Septimiana in Trastevere, 1868-69

albumen print
180x231; A.F. 6811; xd 15430
bottom left on mount: "Gates of Rome - Porta Settimiana in Trastevere. 4to. 1306"
Di Capua bequest
J.H. Parker, 1869, p. 5;
J.H. Parker, 1879, P.I., p. 80.

299/1307
Filippo Lais
View of Villa Medici from the gardens, 1868-69

albumen print
189x234; album A.F. 6700; xd 25390
bottom centre on the back: "1307"
Miconi-Rocchi acquisition
J.H. Parker, 1869, p. 21;
J.H. Parker, 1879, P.I., p. 80.

300/1308
Filippo Lais or Giovan Battista Colamedici, attrib.
Square and Basilica of St. Peter's in the Vatican, 1868-70

albumen print
174x235; album A.F. 6700; xd 25489
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.I., p. 80.

301/1312
Giovan Battista Colamedici
Walls of the Leonine City with the Borgo corridor, 1868-69

albumen print
168x220; A.F. 2645; xd 19601
J.H. Parker, 1869, p. 5;
J.H. Parker, 1879, P.I., p. 81.

302/1313
Giovan Battista Colamedici
Porta Cavalleggeri in the walls of the Leonine City: Arch of Pius IV below the Borgo corridor and Via di Porta Castello, 1868-69

albumen print
224x176; A.F. 2644; xd 19361
J.H. Parker, 1869, p. 5;
J.H. Parker, 1879, P.I., p.81.

303/1342
Charles Smeaton or Francesco Sidoli, attrib.

Obelisk in Piazza S. Giovanni in Laterano, 1868-69

albumen print
191x178; A.F. 2670; xd 19664
J.H. Parker, 1869, p. 13;
J.H. Parker, 1879, P.I., p. 82.

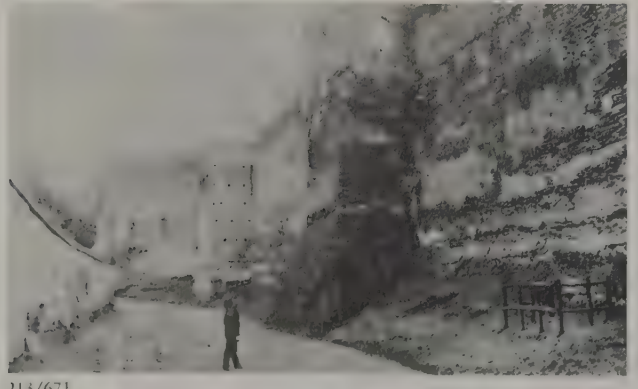
304/1350
Filippo Lais
View of Piazza della Rotonda, 1868-69

albumen print
188x248; album A.F. 6700; xd 25407
bottom right on the back: "1350"
Miconi-Rocchi acquisition
J.H. Parker, 1869, p.13;
J.H. Parker, 1879, P.I., p.83

212/668

210/659

209/651



213/671

206/640

211/662

214/686

215/720

216/727

218/750

217/732

219/751

220/752

222/754

224/759

223/755

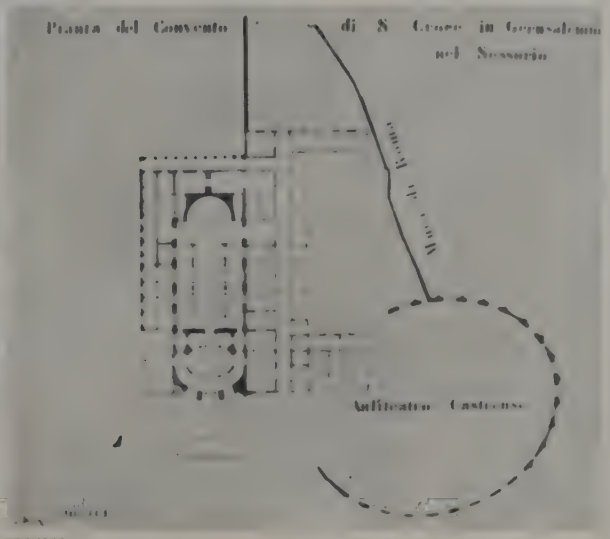
221/753

225/760

228/783

226/761

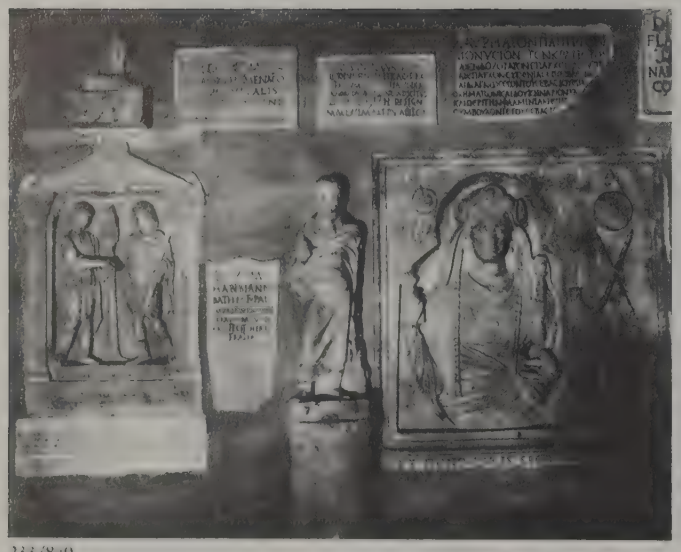
227/771



230/818

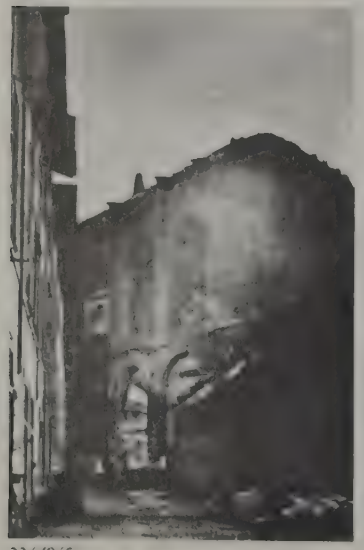
231/837 A

232/837 B



233/840

229/810



234/845

235/847

236/886

240/929

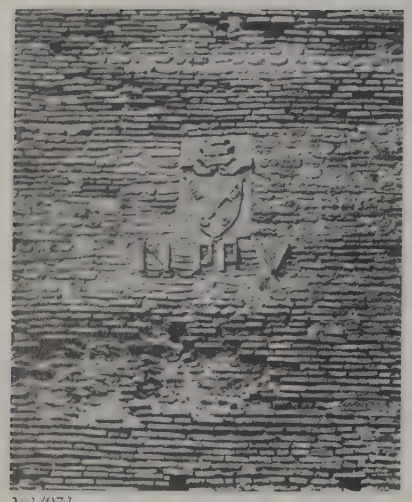
238/918

241/940

239/920

237/913

242/946



243/973

244/988

245/989

246/1020

248/1044

247/1042

249/1048

250/1049

251/1055

252/1060

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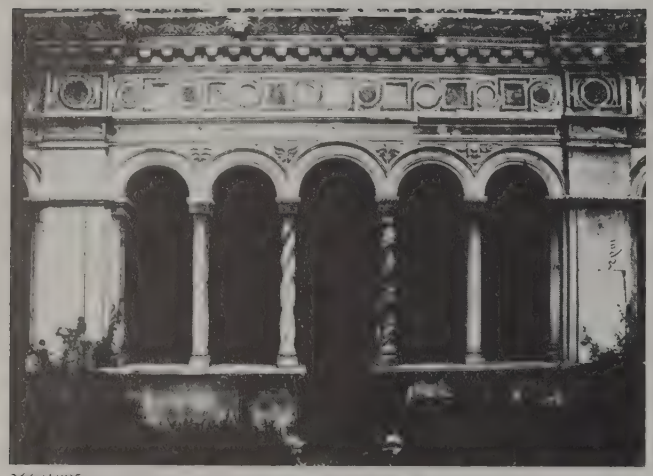
259/1084

258/1082

265/1094



266/1095

260/1085

262/1089

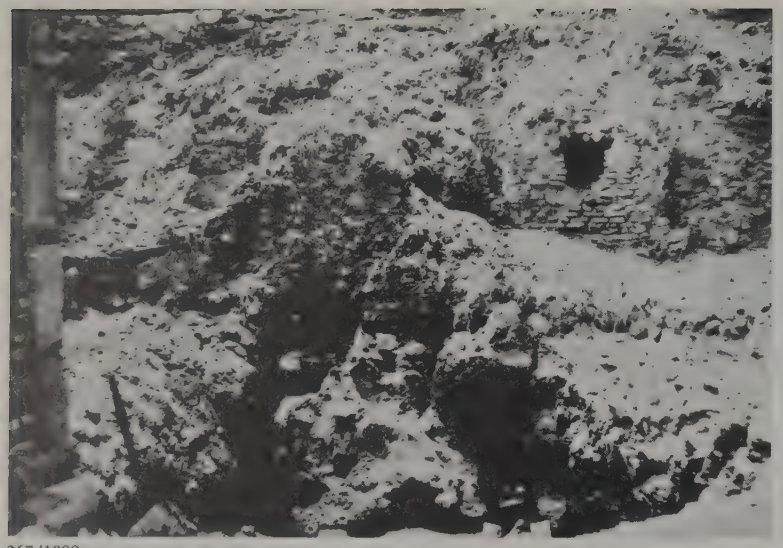
261/1086

263/1090

264/1092

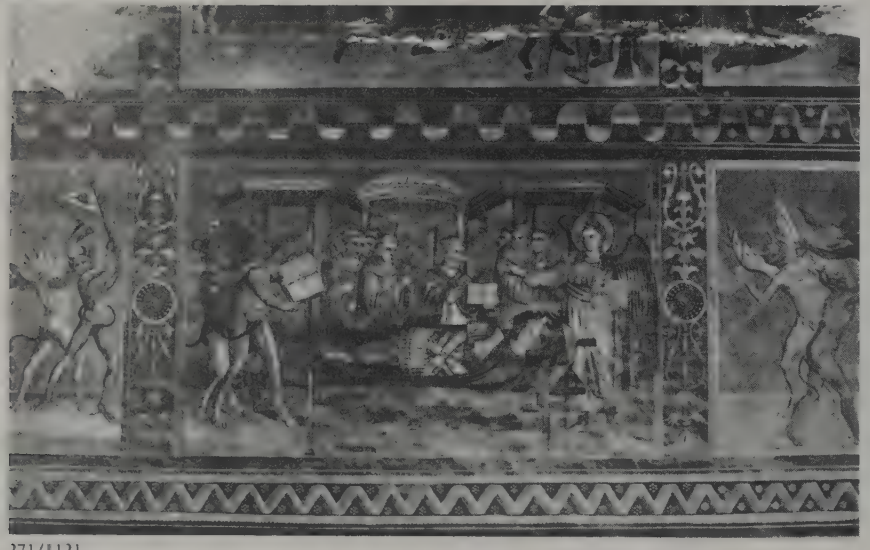
269/1119

268/1118



267/1099

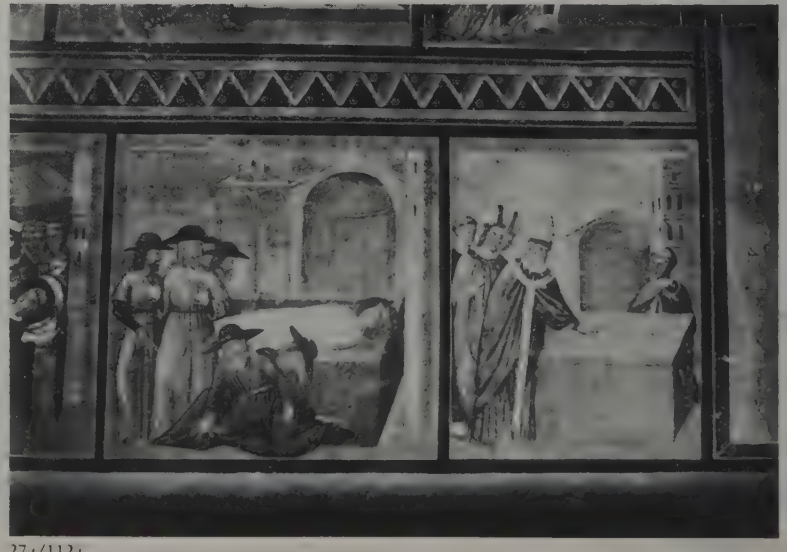
270/1120



271/1121

272/1122

273/1123



274/1124

275/1125

276/1126

277/1129

278/1172

279/1177

280/1178

281/1183

284/1197

282/1195

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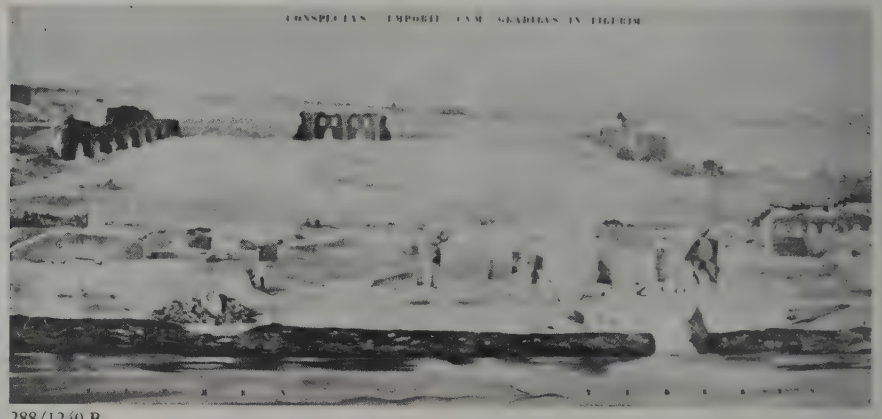
287/1236

290/1252

289/1251

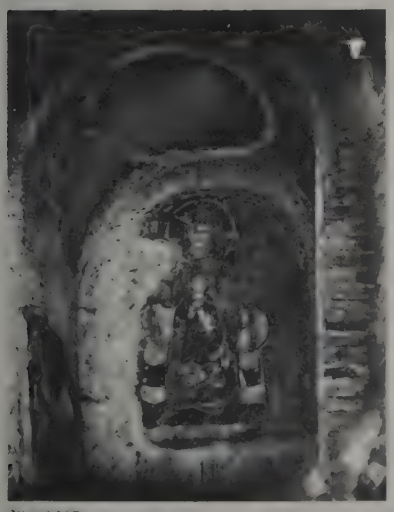


288/1240 B

291/1264

292/1265

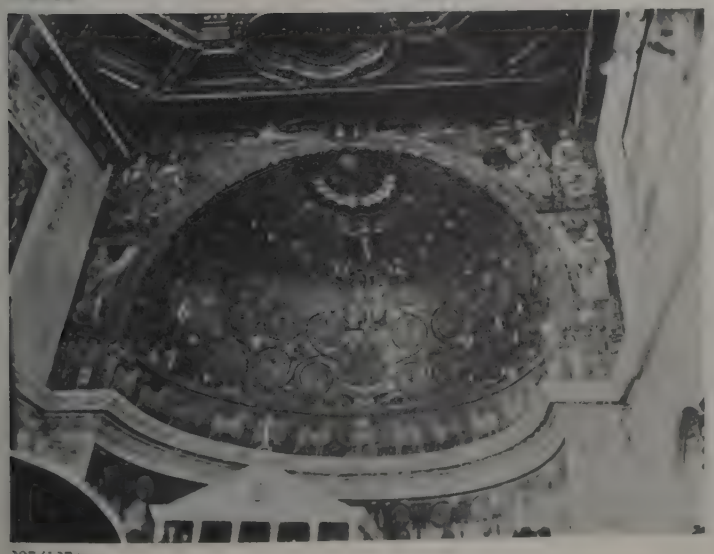
293/1266



294/1267

295/1268

296/1269



297/1274

300/1308

302/1313

298/1306

299/1307

303/1342

301/1312

305/1356

306/1358

304/1350

305/1356
Filippo Lais
Trevi Fountain: fountain of Acqua Vergine, 1868-69

albumen print
191x248; album A.F. 6700; xd 25357
Miconi-Rocchi acquisition
J.H. Parker, 1869, p.6;
J.H. Parker, 1879, P.I., p.83.

306/1358
Filippo Lais
View of the Colosseum, 1868-69

albumen print
176x224; album A.F. 6700; xd 25419
Miconi-Rocchi aquisition
J.H. Parker, 1869, p.10
J.H. Parker, 1879, P.I., p.83.

307/1364
Filippo Lais
Church of S. Urbano alla Caffarella: exterior, 1868-69

albumen print
115x157; A.F. 2597; xd 19363
bottom centre: "1364"
J.H. Parker, 1869, p.24;
J.H. Parker, 1879, P.I., p.84.

308/1368
Filippo Lais
Church of S. Urbano: crucifixion on the door, 1868-69

albumen print
240x195; album A.F. 6696; xd 25820
Miconi-Rocchi acquisition
J.H. Parker, 1869, p.34;
J.H. Parker, 1879, P.I., p.84.

309/1378
Giovan Battista Colamedici
Palazzo della Cancelleria: courtyard, 1868-69

albumen print
190x234; album A.F. 6700; xd 25423
top left on the back: "1378"
Miconi-Rocchi acquisition
J.H. Parker, 1869, p. 20;
J.H. Parker, 1879, P.I., p.84.

310/1381
Giovan Battista Colamedici
House of the Crescenzi or Cola di Rienzo, 1868-69

albumen print
201x171; A.F. 2534; xd 19371
J.H. Parker, 1869, p.20;
J.H. Parker, 1879, P.I., p.85.

311/1389
Giovan Battista Colamedici
Church and Via di S. Maria dell'Anima, 1868-69

albumen print
231x180; A.F. 2720; xd 19700
J.H. Parker, 1869, p.21;
J.H. Parker, 1879, P.I., p.85.

312/1391
Giovan Battista Colamedici
Marble bas-relief on the corner of Via dell'Orso and Via dei Soldati: fragment of sarcophagus, 1868-69

albumen print
198x127; A.F. 2718; xd 5050
J.H. Parker, 1869, p.26;
J.H. Parker, 1879, P.I., p.85.

313/1392
Giovan Battista Colamedici
Church of S. Onofrio: funerary monument of Cardinal Giovanni Sacco, 1868-69

albumen print
233x184; A.F. 2584; xd 19584
Cartocci bequest
J.H. Parker, 1869, p.14;
J.H. Parker, 1879, P.I., p.85.

314/1394
Giovan Battista Colamedici
Church of S. Onofrio: portico, 1868-69

albumen print
217x182; A.F. 2583; xd 19585
Cartocci bequest
J.H. Parker, 1869, p.24;
J.H. Parker, 1879, P.I., p.85.

315/1396
Giovan Battista Colamedici
Via dei Coronari: entrance door, 1868-69

albumen print
214x179; A.F. 2657; xd 19638
J.H. Parker, 1869, p.21;
J.H. Parker, 1879, P.I., p.85.

316/1397
Giovan Battista Colamedici
Stone with inscription of L. Calpurnius Piso and M. Salvius in Via di S. Omobono, 1868-69

albumen print
203x128; A.F. 2726; xd 19712
J.H. Parker, 1869, p.37;
J.H. Parker, 1879, P.I., p.85.

317/1408
Filippo Lais
Church of S. Cesareo: cosmatesque ambo, 1868-69

albumen print
185x236; album A.F. 6698; xd 23903
bottom centre on the back: "1408"
Miconi-Rocchi acquisition
J.H. Parker, 1869, p.24;
J.H. Parker, 1879, P.I., p.86.

318/1411
Filippo Lais
Church of S. Cesareo: cosmatesque pulpit, 1868-69

albumen print
234x182; A.F. 2604; xd 19590
Cartocci bequest
J.H. Parker, 1869, p.24;
J.H. Parker, 1879, P.I., p.86.

319/1412
Filippo Lais
Church of S. Cesareo: mosaic in apse, 1868-69

albumen print
184x233; A.F. 2740; xd 19721
J.H. Parker, 1869, p.33;
J.H. Parker, 1879, P.I., p.86.

320/1413
Filippo Lais
Basilica of S. Maria Maggiore: mosaic panels depicting scenes from the Old Testament in the main nave, 1868-69

albumen print
131x208; A.F. 2752; xd 19741
J.H. Parker, 1869, p.28;
J.H. Parker, 1879, P.I., p.86.

321/1414
Filippo Lais
Basilica of S. Maria Maggiore: mosaic in the loggia, 1868-69

albumen print
129x209; A.F. 2754; xd 19740
Cartocci bequest
J.H. Parker, 1869, p.32;
J.H. Parker, 1879, P.I., p.87.

322/1416
Francesco Sidoli
Church of S. Pudenziana: mosaic in the apse, 1868-69

albumen print
217x163; A.F. 2759; xd 19734
Cartocci bequest
J.H. Parker, 1869, p.31;
J.H. Parker, 1879, P.I., p.87.

323/1421
Filippo Lais
Church of S. Cesareo: interior, 1868-69

albumen print
193x249; A.F. 2555; xd 19545
J.H. Parker, 1869, p.21;
J.H. Parker, 1879, P.I., p.88.

324/1424
Filippo Lais
Basilica of S. Maria Maggiore: detail of the mosaic in the loggia, 1868-69

albumen print
190x243; album A.F. 6698; xd 24659
Miconi-Rocchi acquisition
J.H. Parker, 1869, p.33;
J.H. Parker, 1879, P.I., p.88.

325/1430
Giovan Battista Colamedici
Via Latina: Barberini tomb, 1868-69

albumen print
244x191; album A.F. 6696; xd 25582
Miconi-Rocchi acquisition
J.H. Parker, 1869, p.14;
J.H. Parker, 1879, P.I., p.89.

326/1413
Giovan Battista Colamedici
Via Latina: Antonine tomb that fell in 1959, 1868-69

albumen print
245x198; album A.F. 6696; xd 25936
Miconi-Rocchi acquisition
J.H. Parker, 1869, p.14;
J.H. Parker, 1879, P.I., p.89.

327/1445
Francesco Sidoli
Church of SS. Cosma e Damiano: detail of mosaic in apse, 1868-69

albumen print
162x215; album A.F. 6698; xd 23904
Miconi-Rocchi acquisition
J.H. Parker, 1869, p.29;
J.H. Parker, 1879, P.I., p.90.

328/1448
Filippo Lais
Piazza Montecitorio with the obelisk, 1868-69

albumen print
170x224; A.F. 2664; xd 19666
Cartocci bequest
J.H. Parker, 1869, p.13;
J.H. Parker, 1879, P.I., p.40.

329/1449
Filippo Lais
Palazzo Montecitorio with the obelisk, 1868-69

albumen print
163x137; A.F. 2665; xd 4029
Cartocci bequest
J.H. Parker, 1869, p.13;
J.H. Parker, 1879, P.I., p.90.

330/1454
Filippo Lais
Basilica of S. Maria Maggiore: chapel of Sixtus V, 1868-69

albumen print
156x203; A.F. 2587; xd 19568
Cartocci bequest
J.H. Parker, 1869, p.23;
J.H Parker, 1879, P.I., p.90.

331/1455
Filippo Lais
Porta S. Spirito: view of exterior, 1868-69

albumen print
165x226; A.F. 2677; xd 19659
J.H. Parker, 1869, p.5;
J.H. Parker, 1879, P.I., p.90.

332/1458
Filippo Lais
Piazza Capranica, 1868-69

albumen print
134x171; A.F. 2663; xd 19653
J.H. Parker, 1869, p.20;
J.H. Parker, 1879, P.I., p.90.

333/1261
Filippo Lais
Lower basilica of S. Clemente: fresco in the narthex, 1868-69

albumen print
185x234; album A.F. 6698; xd 23946
bottom left on the back: "1461"
Miconi-Rocchi acquisition
J.H. Parker, 1869, p.35;
J.H. Parker, 1879, P.I., p.91.

334/1469
Filippo Lais
Catacombs of Priscilla: the name of Antonio Bosio on the back wall of the so-called cask makers' cubiculum, 1868-69

albumen print
167x220; album A.F. 6698; xd 24775
Miconi-Rocchi acquisition
J.H. Parker, 1869, p.17;
J.H. Parker, 1879, P.I., p.91.

335/1471
Filippo Lais
Catacombs of Priscilla: the so-called "velatio" cubiculum with three young Jews in the furnace, 1868-69

albumen print
152x205; album A.F. 6698; xd 23929
Miconi-Rocchi acquisition
J.H. Parker, 1869, p.17;
J.H. Parker, 1879, P.I., p.92.

336/1472
Filippo Lais
Catacombs of Priscilla, the Greek chapel: Susanna and the Elders, 1868-69

albumen print
165x215; album A.F. 6698; xd 24776
Miconi-Rocchi acquisition
J.H. Parker, 1869, p.17;
J.H. Parker, 1879, P.I., p.92.

337/1475
Filippo Lais
Basilica of S. Clemente: view of exterior, 1868-69

albumen print
164x227; A.F. 2556; xd 19556
Cartocci bequest
J.H. Parker, 1869, p.22;
J.H. Parker, 1879, P.I., p.92.

338/1476
Francesco Sidoli
S. Paolo Bible, 9th century: illuminated page with scenes from the life of St. Paul, 1868-69

albumen print
219x152; album A.F. 6698; xd 23916
Miconi-Rocchi acquisition
J.H. Parker, 1869, p.37;
J.H. Parker, 1879, P.I., p.92.

339/1477
Francesco Sidoli
Church of S. Prassede: triumphal arch and apse, 1868-69

albumen print
212x194; album A.F. 6696; xd 25942
bottom left on the back: "1477"
Miconi-Rocchi acquisition
J.H. Parker, 1869, p.29;
J.H. Parker, 1879, P.I., p.92.

340/1488
Francesco Sidoli
Excavations on the Appian Way in 1869: (remains of the portico of the so-called Temple of Mars or Oratory of S. Sisto)

albumen print
208x165; A.F. 6783; xd 15420
bottom on the back in pen: "Reliquie del Tempio di Marte Estramuraneo / 24 aprile 1869 / Sidoli"
Di Capua bequest
J.H. Parker, 1869, p.42;
J.H. Parker, 1879, P.I., p.93.

341/1491
Carlo Baldassarre Simelli
Lateran Museum: funerary bas-relief with five portrait busts, now in the Vatican Museums - Museo Gregoriano- Profano, 1868-69

albumen print
196x251; album A.F. 6696; xd 25635
Miconi-Rocchi acquisition
J.H. Parker, 1869, p.26;
J.H. Parker, 1879, P.I., p.93.

342/1493
Carlo Baldassarre Simelli
Lateran Museum: frieze with acanthus motifs from the Basilica Ulpia, now in the Vatican Museums - Museo Gregoriano Profano, 1868-69

albumen print
256x190; album A.F. 6696; xd 25882
Miconi-Rocchi acquisition
J.H. Parker, 1869, p.27;
J.H. Parker, 1879, P.I., p.93.

343/1494
Carlo Baldassarre Simelli
Lateran Museum: Cornice and frieze from the Basilica Ulpia, now in the Vatican Museums - Museo Gregoriano Profano, 1868-69

albumen print
246x193; album A.F. 6696; xd 25943
Miconi-Rocchi acquisition
J.H. Parker, 1869, p.27;
J.H. Parker, 1879, P.I., p.93.

344/1495
Carlo Baldassarre Simelli
Lateran Museum; cornice and frieze depicting the vase of Cupid from the Basilica Ulpia, now in the Vatican Museums - Museo Gregoriano Profano, 1868-69

albumen print
253x198; album A.F. 6696; xd 25822
Miconi-Rocchi acquisition
J.H. Parker, 1869, p.27;
J.H. Parker, 1879, P.I., p.94.

345/1496
Carlo Baldassarre Simelli
Lateran Museum: fragment of relief with Trajan surrounded by lictors, now in the Vatican Museums - Museo Gregoriano Profano, 1868-69

albumen print
191x258; album A.F. 6696; xd 26006
label bottom right reads: "229".
Bassorilievo-Museo Laterano
Miconi-Rocchi acquisition
J.H. Parker, 1869, p.26;
J.H. Parker, 1879, P.I., p.94.

346/1498
Carlo Baldassarre Simelli
Lateran Museum: composite capital from the Villa of Lucius Verus, now in the Vatican Museums - Museo Gregoriano Profano, 1868-69

albumen print
195x272; album A.F., 6696; xd 25603
Miconi-Rocchi acquisition
J.H. Parker, 1869, p.27;
J.H. Parker, 1879, P.I., p.94.

347/1500
Carlo Baldassarre Simelli
Lateran Museum: bas-relief from the tomb of the Aterii found on the Via Labicana in 1849, now in the Vatican Museums - Museo Gregoriano Profano, 1868-69

albumen print
255x199; album A.F. 6696; xd 25592
Miconi-Rocchi acquisition
J.H. Parker, 1869, p.26;
J.H. Parker, 1879, P.I., p.94.

348/1501
Carlo Baldassarre Simelli
Lateran Museum: bas-relief from the tomb of the Aterii found in 1849 on the Via Labicana, now in the Vatican Museums - Museo Gregoriano Profano, 1868-69

albumen print
198x265; album A.F. 6696; xd 25826
Miconi-Rocchi acquisition
J.H. Parker, 1869, p.26;
J.H. Parker, 1879, P.I., p.94.

349/1506
Francesco Sidoli
Church of S. Prassede: detail of the mosaic in the triumphal arch with Pascal I's monogram, 1868-69

albumen print
130x208; A.F. 2758; xd 19737
Cartocci bequest
J.H. Parker, 1869, p.30;
J.H. Parker, 1879, P.I., p.94.

350/1511
Francesco Sidoli
Church of S. Prassede: chapel of St. Zeno, detail of the mosaic, 1868-69

albumen print
205x131; A.F. 2757; xd 19738
Cartocci bequest
J.H. Parker, 1869, p.31;
J.H. Parker, 1879, P.I., p.95.

351/1512
Francesco Sidoli
Church of S. Prassede: chapel of St. Zeno, detail of the mosaic, 1868-69

albumen print
155x131; A.F. 2756; xd 19739
Cartocci bequest
J.H. Parker, 1869, p.31;
J.H. Parker, 1879, P.I., p.95.

352/1513
Giovan Battista Colamedici
(Tank of the Acqua Marcia on the Carciano road) Tivoli, environs: Pomata road, western substructure of the so-called Villa Arcinelli, 1868-69

albumen print
185x242; album A.F. 6698; xd 23892
Micconi-Rocchi acquisition
J.H. Parker, 1869, p.7;
J.H. Parker, 1879, P.I., p.95.

353/1524
Giovan Battista Colamedici
Tivoli: remains of the Acqua Marcia or Claudian aqueduct, 1868-69

albumen print
185x237; album A.F. 6698; xd 25148
Miconi-Rocchi acquisition
J.H. Parker, 1869, p.6;
J.H. Parker, 1879, P.I., 96.

354/1544
Giovan Battista Coamedici
View of S. Cosimato at Vicovaro with the monastery and Aniene falls, 1868-69

albumen print
177x241; A.F. 6779; xd 15410
Di Capua bequest
J.H. Parker, 1869, p.8;
J.H. Parker, 1879, P.I., p.97.

355/1546
Giovan Battista Colamedici
Tivoli (Falls and Temple of the Sybil) View of the temples of the Acropolis at the end of the century before isolation, 1868-69

albumen print
186x254; album A.F. 6698; xd 23962
Miconi-Rocchi acquisition
J.H. Parker, 1869, p.9;
J.H. Parker, 1879, P.I., p.97.

356/1547
Giovan Battista Colamedici
Tivoli: Sanctuary of Hercules Victor, substructure on the Aniene, 1868-69

albumen print
190x245; album A.F. 6698; xd 23977
Miconi-Rocchi acquisition
J.H. Parker, 1869, p.9;
J.H. Parker, 1879, P.I., p.97.

357/1553
Giovan Battista Colamedici
Bridge of the Acqua Marcia aqueduct near Cantalupo, now Mandela, dated 1869

albumen print
192x244; album A.F. 6698; xd 24896
Miconi-Rocchi acquisition
J.H. Parker, 1869, p.9;
J.H. Parker, 1879, P.I., p.98.

358/1554
Giovan Battista Colamedici
Subiaco: general view, 1868-69

albumen print
181x244; A.F. 165; xd 25799
J.H. Parker, 1869, p.9;
J.H. Parker, 1879, P.I., p.98.

311/1389

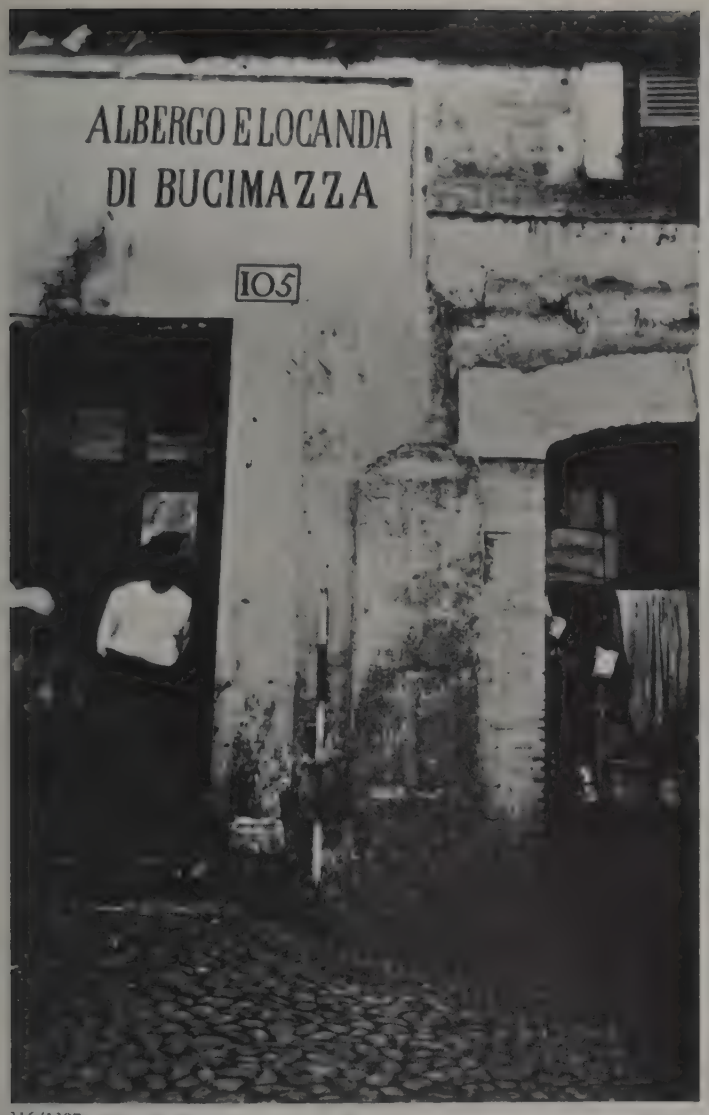
310/1381

307/1364

309/1378

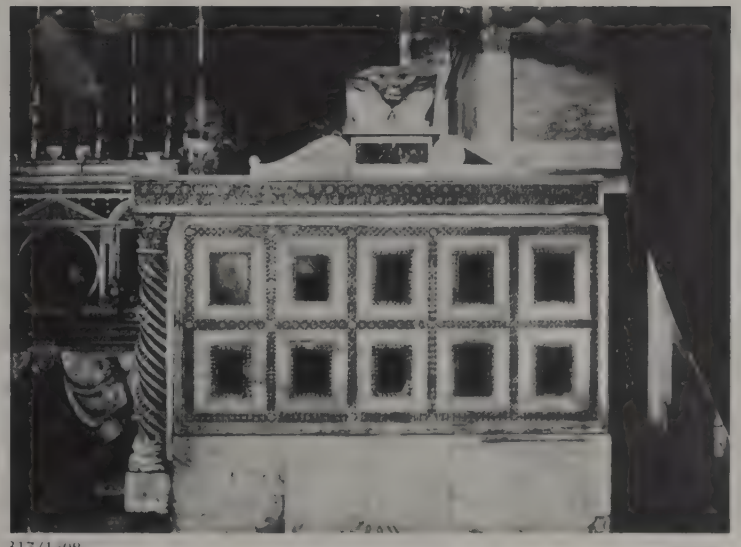
308/1368

312/1391



316/1397

313/1392



317/1408

314/1394

319/1412

315/1396

318/1411

320/1413

322/1416

321/1414

323/1421

324/1424

325/1430

326/1431

327/1445

329/1449

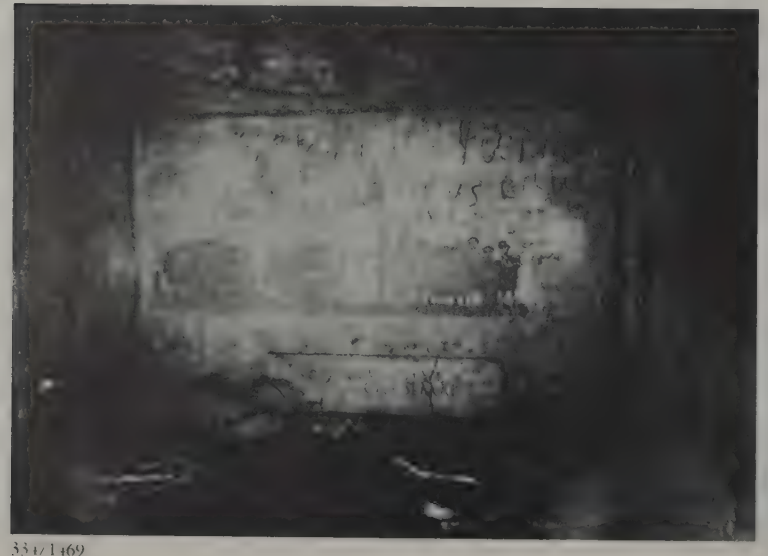
328/1448

330/1454

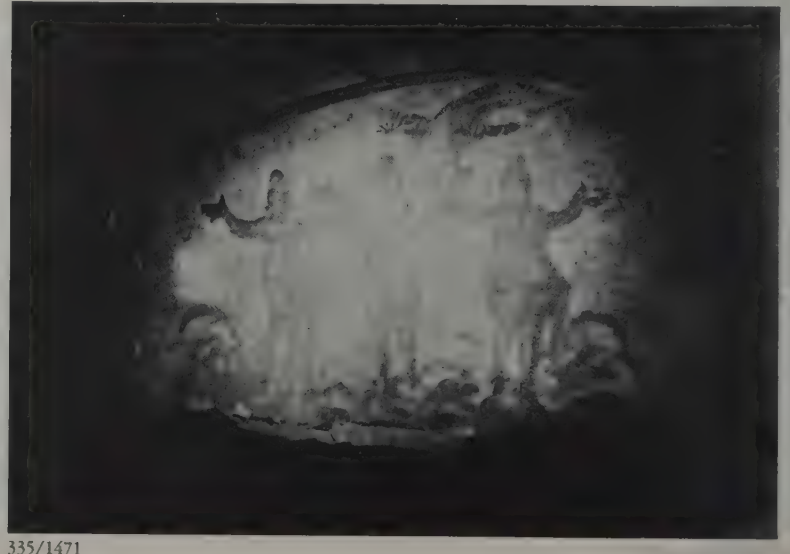
331/1455

332/1458

333/1461

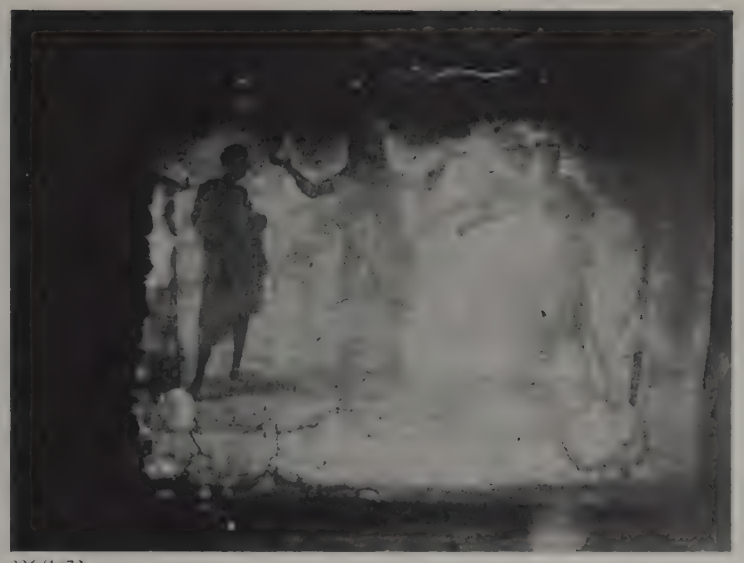


334/1469



335/1471

338/1476



336/1472

337/1475

341/1491

339/1477

340/1488

343/1494

344/1495

342/1493

345/1496

346/1498

347/1500

348/1501

349/1506

350/1511

351/1512

352/1513

353/1524

354/1544

355/1546

356/1547

357/1553

359/1563

360/1586

358/1554

359/1563
Giovan Battista Colamedici
Subiaco: cloister of the monastery of S. Scolastica, 1868-69

albumen print
186x240; album A.F. 6698; xd 23891
bottom left on the back: "1563"
Miconi-Rocchi acquisition
J.H. Parker, 1869, p.44;
J.H. Parker, 1879, P.I, p.98.

360/1586
Giovan Battista Colamedici
Baths of Diocletian, 1868-69

albumen print
173x233; A.F. 2705; xd 13100
J.H. Parker, 1869, p.11;
J.H. Parker, 1879, P.I, p.100.

361/1587
Giovan Battista Colamedici
Church of S. Maria degli Angeli: view of the interior, 1868-69

albumen print
196x253; album A.F. 6700; xd 25375
bottom on the back: "Interno della chiesa di Santa Maria degli Angeli/1587/fatta da G.B. Colamedici"
Miconi-Rocchi acquisition
J.H. Parker, 1869, p.23;
J.H. Parker, 1879, P.I, p.100

362/1588
Giovan Battista Colamedici
Church of S. Bernardo alle Terme, built in a circular hall within the outer wall of the Baths of Diocletian, 1868-69

albumen print
165x226; A.F. 2565; xd 19551
J.H. Parker, 1869, p.21;
J.H. Parker, 1879, P.I, p.100.

363/1591
Filippo Lais
Church of S. Agnese fuori le Mura: interior, 1868-69

albumen print
184x232; album A.F. 6700; xd 25691
label bottom right reads: "218. Interno di S. Agnese"
Miconi-Rocchi acquisition
J.H. Parker, 1869, p.21;
J.H. Parker, 1879, P.I, p.100.

364/1592
Filippo Lais
Church of S. Agnese fuori le Mura: interior, detail of the women's gallery, 1868-69

albumen print
189x245; album A.F. 6700; xd 25373
Miconi-Rocchi acquisition
J.H. Parker, 1869, p.21;
J.H. Parker, 1879, P.I, p.100.

365/1593
Filippo Lais
Church of S. Agnese fuori le Mura: detail of mosaic in the apse, 1868-69

albumen print
181x240; album A.F. 6698; xd 24660
Miconi-Rocchi acquisition
J.H. Parker, 1869, p.29;
J.H. Parker, 1879, P.I, p.100.

366/1597
Filippo Lais
Church of S. Agnese fuori le Mura: fresco in the Stanza di Pio IX depicting the Pope and his court unharmed by the collapse of the presbytery floor on April 12 1855, 1868-69

albumen print
253x190; album A.F. 6696; xd 25929
label bottom centre reads: "528. Quadro di S. Agnese", lower right on the back: "Agnese"
Miconi-Rocchi acquisition
J.H. Parker, 1869, p.37;
J.H. Parker, 1879, P.I, p.100.

367/1599
Filippo Lais
Cimitero Maggiore (S. Agnese Catacombs): seat carved in the tufa, 1868-69

albumen print
114x118; A.F. 2690; xd 19668
Cartocci bequest
J.H. Parker, 1869, p.15;
J.H. Parker, 1879, P.I, p.101.

368/1600
Filippo Lais
Church of S. Costanza: view of interior, 1868-69

albumen print
197x248; album A.F. 6700; xd 25374
bottom right on the back: "1600"
Miconi-Rocchi acquisition
J.H. Parker, 1869, p.22;
J.H. Parker, 1879, P.I, p.101.

369/1601
Filippo Lais
Church of S. Costanza: mosaic on the circular vault, 1868-69

albumen print
173x204; A.F. 2746; xd 19728
Cartocci bequest
J.H. Parker, 1869, p.28;
J.H. Parker, 1879, P.I, p.101.

370/1602
Filippo Lais
Church of S. Costanza: mosaic on the circular vault, 1868-69

albumen print
203x147; A.F. 2747; xd 19727
Cartocci bequest
J.H. Parker, 1869, p.28;
J.H. Parker, 1879, P.I, p.101.

371/1603
Filippo Lais
Church of S. Costanza: mosaic on the circular vault, 1868-69

albumen print
145x172; A.F. 2743; xd 19724
Cartocci bequest
J.H. Parker, 1869, p.28;
J.H. Parker, 1879, P.I, p.101.

372/1604
Filippo Lais
Church of S. Costanza: mosaic on the circular vault, 1868-69

albumen print
161x202; A.F. 2745; xd 19726
Cartocci bequest
J.H. Parker, 1869, p.28;
J.H. Parker, 1879, P.I, p.101.

373/1605
Filippo Lais
Church of S. Costanza: mosaic on the circular vault, 1868-69

albumen print
192x165; A.F. 2744; xd 19725
Cartocci bequest
J.H. Parker, 1869, p.28;
J.H. Parker, 1879, P.I, p.101.

374/1606
Filippo Lais
Church of S. Costanza: mosaic on the circular vault, 1868-69

albumen print
240x180; album A.F. 6698; xd 23905
Miconi-Rocchi acquisition
J.H. Parker, 1869, p.28;
J.H. Parker, 1879, P.I, p.101.

375/1607
Filippo Lais
Church of S. Costanza: right absidiole, Christ giving St. Peter the keys, 1868-69

albumen print
175x243; album A.F. 6698; xd 24661
bottom left on the back: "1607"
Miconi-Rocchi acquisition
J.H. Parker, 1869, p.31;
J.H. Parker, 1879, P.I, p.101.

376/1608
Filippo Lais
Church of S. Costanza: left absidiole, Christ giving the law to St. Peter and St. Paul, 1868-69

albumen print
181x240; album A.F. 6698; xd 23906
Miconi-Rocchi acquisition
J.H. Parker, 1869, p.31;
J.H. Parker, 1879, P.I, p.101.

377/1613
Filippo Lais
Catacombs of Priscilla (Nereo e Achilleo): fresco depicting the adoration of the Magi, 1868-69

albumen print
177x222; album A.F. 6698; xd 24874
Miconi-Rocchi acquisition
J.H. Parker, 1869, p.18;
J.H. Parker, 1879, P.I, p.102.

378/1616
Filippo Lais
Catacombs of Domitilla (Nereo e Achilleo): fresco depicting the Good Shepherd, 1868-69

albumen print
173x217; album A.F. 6698; xd 24777
Miconi-Rocchi acquisition
J.H. Parker, 1869, p.18;
J.H. Parker, 1879, P.I, p.102.

379/1617
Filippo Lais
Catacombs of Domitilla (Nereo e Achilleo): fragments of stone slabs that closed the loculi with tomb inscriptions and engraved figures, 1868-69

albumen print
182x222; album A.F. 6698; xd 23930
Miconi-Rocchi acquisition
J.H. Parker, 1869, p.16;
J.H. Parker, 1879, P.I, p.102.

380/1631
Giovan Battista Colamedici
(Remains of the Fortress or Citadel of Albalonga near Albano), 1869-70 ca.

albumen print
170x200; A.F. 2724; xd 19703
Cartocci bequest
J.H. Parker, 1879, P.I, p.103.

381/1634
Filippo Lais, attrib.
Via Claudia, 6th mile: sarcophagus of P. Vibius Marianus, known as Nero's Tomb, 1869-70 ca.

albumen print
253x200, album A.F. 6696; xd 26206
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.I, p.103.

382/1641
Giovan Battista Colamedici, attrib.
Via dell'Arco della Ciambella: remains of the Baths of Agrippa, 1869-70 ca.

albumen print
233x179; A.F. 2719; xd 19701
J.H. Parker, 1879, P.I, 104.

383/1646
Filippo Lais, attrib.
Church of S. Sabina: funeral monument of Cardinal Auxia di Poggio archbishop of Monreale, 1869-70 ca.

albumen print
199x118; A.F. 2779; xd 19761
Cartocci bequest
J.H. Parker, 1879, P.I, p.104.

384/1659
Carlo Baldassarre Simelli or De Bonis, attrib.
Capitoline Museums, Room of the She-wolf: Capitoline She-wolf, 1869-70 ca.

albumen print
198x250; album A.F. 6700; xd 25369
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.I, p.106.

361/1587

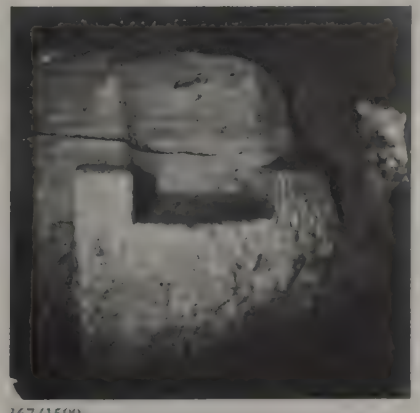
362/1588

363/1591

364/1592

365/1593

366/1597



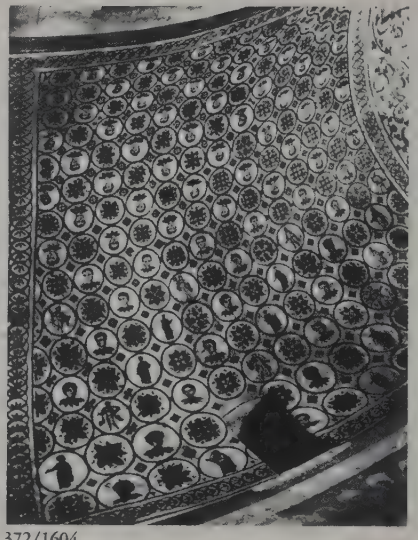
367/1599

369/1601

368/1600

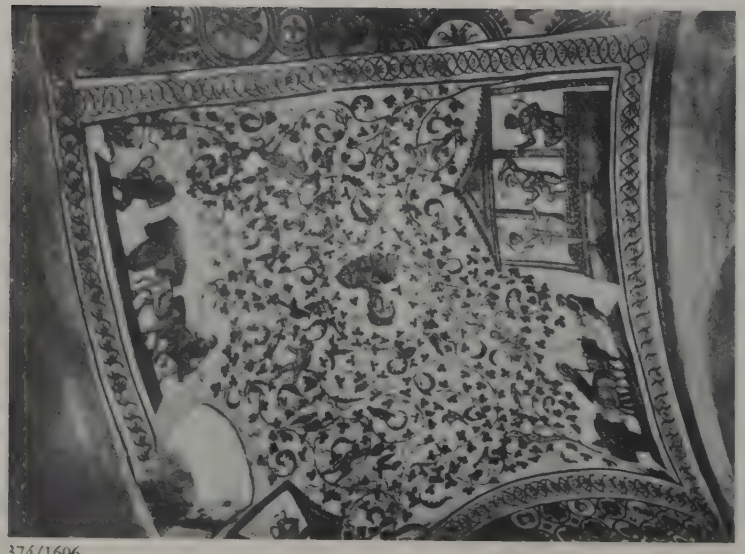
370/1602

371/1603



372/1604

373/1605



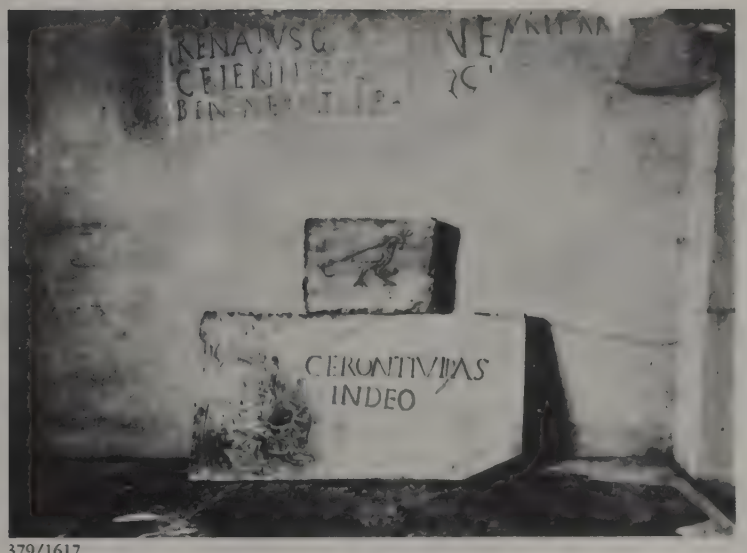
374/1606

375/1607

376/1608

377/1613

378/1616

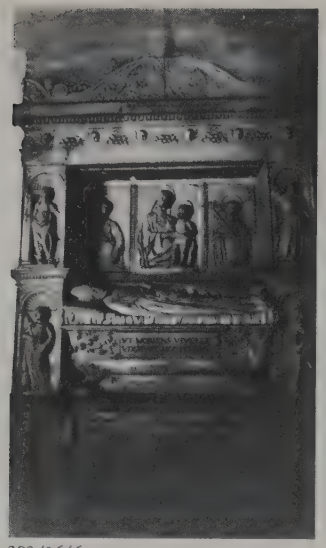


379/1617

380/1631

381/1634

382/1641



383/1646

384/1659

385/1660

388/1663

387/1662

386/1661

385/1660
Carlo Baldassarre Simelli or De Bonis, attrib.
Capitoline Museum, Room of the Emperors: series of busts of Roman emperors and empresses, 1869-70 ca.

albumen print
195x252; album A.F. 6700; xd 25360
bottom left on the back: "1660"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.I, p.106

386/1661
Carlo Baldassarre Simelli or De Bonis, attrib.
Capitoline Museums, Room of the Emperors: series of busts of Roman emperors and empresses, 1869-70 ca.

albumen print
196x233; album A.F. 6700; xd 25359
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.I, p.106.

387/1662
Carlo Baldassarre Simelli or De Bonis, attrib.
Capitoline Museums, Room of the Emperors: series of busts of Roman Emperors and empresses, 1869-70 ca.

albumen print
195x240; album A.F. 6700; xd 25358
bottom left on the back: "1662"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.I, p.106.

388/1663
Carlo Baldassarre Simelli or De Bonis, attrib.
Capitoline Museums, Room of the Emperors: series of busts of Roman emperors and empresses, 1869-70 ca.

albumen print
189x252; album A.F. 6700; xd 25362
bottom left on the back: "1663"
Miconi Rocchi acquisition
J.H. Parker, 1879, P.I., p.106.

389/1664
Carlo Baldassarre Simelli or De Bonis, attrib.
Capitoline Museum, Room of the Emperors: series of busts of Roman emperors and empresses, 1869-70 ca.

albumen print
192x241; album A.F. 6700; xd 25361
bottom right on the back: "1664"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.I, p.106

390/1665
Carlo Baldassarre Simelli or De Bonis, attrib.
Capitoline Museums, Room of the Emperors: series of busts of Roman emperors and empresses, 1869-70 ca.

albumen print
189x264; album A.F. 6700; xd 25364
bottom right on the back: "1665"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.I, p.106

391/1666
Carlo Baldassarre Simelli or De Bonis, attrib.
Capitoline Museums, Room of the Emperors: series of busts of Roman emperors and empresses, 1869-70 ca.

albumen print
189x252; album A.F. 6700; xd 25363
bottom right on the back: "1666"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.I, p.107

392/1667
Carlo Baldassarre Simelli or De Bonis, attrib.
Capitoline Museums, Room of the Emperors: busts of emperors and statue of (Agrippina) Helena, mother of Constantine, 1869-70 ca.

albumen print
194x262; album A.F. 6700; xd 25367
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.I, p.107.

393/1670
Carlo Baldassarre Simelli or De Bonis, attrib.
Cornice of the Temple of Vespasian on the Clivo Capitolino, now at the Tabularium, 1869-70 ca.

albumen print
193x255; album A.F. 6696; xd 25928
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.I, p.107.

394/1671
Carlo Baldassarre Simelli or De Bonis, attrib.
Cornice of the Temple of the Concordia on the Clivo Capitolino, now at the Tabularium, 1869-70 ca.

albumen print
190x255; album A.F. 6696; xd 25606
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.I, p.107.

395/1672
Carlo Baldassarre Simelli or De Bonis, attrib.
Palazzo dei Conservatori: front of arched sarcophagus with the Geni of the seasons and the Gate of Hades in the centre, 1869-70 ca.

albumen print
189x252; album A.F. 6700; xd 25366
top right on the back: "1672"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.I, p.107.

396/1674
Carlo Baldassarre Simelli or De Bonis, attrib.
Capitoline Museums: statue of Cupid, 1869-70 ca.

albumen print
251x190; album A.F. 6696; xd 25655
bottom on the back: "1674"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.I, p.107.

397/1678
Carlo Baldassarre Simelli or De Bonis, attrib.
Capitoline Museums, Room of the Gaul: the Dying Gaul, 1869-70 ca.

albumen print
190x260; album A.F. 6700; xd 25372
bottom right on the back: "1678"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.I, p.108.

398/1681
Carlo Baldassarre Simelli or De Bonis, attrib.
Palazzo dei Conservatori, Room of the Triumphs: Boy with a Thorn, bronze statue, 1869-70 ca.

albumen print
248x198; album A.F. 6696; xd 25879
bottom left on the back: "1681"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.I. p.108.

399/1695
Carlo Baldassarre Simelli or De Bonis, attrib.
Capitoline Museums, Room of the Doves: mosaic of the doves found in Hadrian's Villa, 1869-70 ca.

albumen print
184x235; album A.F. 6698; xd 24662
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.I, p.109.

400/1704
Filippo Lais, attrib.
Church of S. Cecilia in Trastevere: interior, altar and ciborium, 1869-70 ca.

albumen print
252x198; album A.F. 6696; xd 25821
bottom left on the back: "1704"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.I, p.110.

401/1705
Filippo Lais, attrib.
Church of S. Cecilia in Trastevere: statue of St. Cecilia, 1869-70 ca.

albumen print
253x198; album A.F. 6696; xd 25654
bottom left on the back: "1705"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.I, p.110.

402/1709
Filippo Lais, attrib.
Baptistry of S. Giovanni in Laterano: oratory of San Venanzio, detail of mosaic in apse, 1869-70 ca.

albumen print
188x243; album A.F. 6698; xd 23907
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.I, p.110.

403/1710
Filippo Lais, attrib.
Baptistry of S. Giovanni in Laterano: oratory of San Venanzio, detail of the mosaic, 1869-70 ca.

albumen print
175x248; album A.F. 6698; xd 24663
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.I, p.111.

404/1714
Photographer working for Parker
Basilica of S. Giovanni in Laterano: cloister, 1869-70 ca.

albumen print
284x194; A.F. 2541; xd 19516
J.H. Parker, 1879, P.I., p.111.

405/1725
Filippo Lais, attrib.
Baptistry of S. Giovanni in Laterano: chapel of S. Seconda e S. Rufina or of SS. Cipriano e Giustina, mosaic in the apse, 1869-70 ca.

albumen print
182x242; album A.F. 6698; xd 23908
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.I, p.111.

406/1749
Francesco Sidoli or Filippo Lais, attrib.
Basilica of S. Giovanni in Laterano: mosaic in the apse before reconstruction in 1884, 1869-70

albumen print
183x240; album A.F. 6698; xd 24664
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.I, p.113.

407/1752
Giovan Battista Colamedici, attrib.
Catacombs of SS. Saturnino e Trasone: detail of fresco with bust of the deceased, 1869-70 ca.

albumen print
158x230; album A.F. 6698; xd 24778
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.I, p.113.

408/1753
Filippo Lais, attrib.
Jewish catacombs on the Appian Way during excavations, 1869-70 ca.

albumen print
187x236; album A.F. 6700; xd 25384
Miconi-Rocchi aquisition
J.H. Parker, 1879, P.I, p.114.

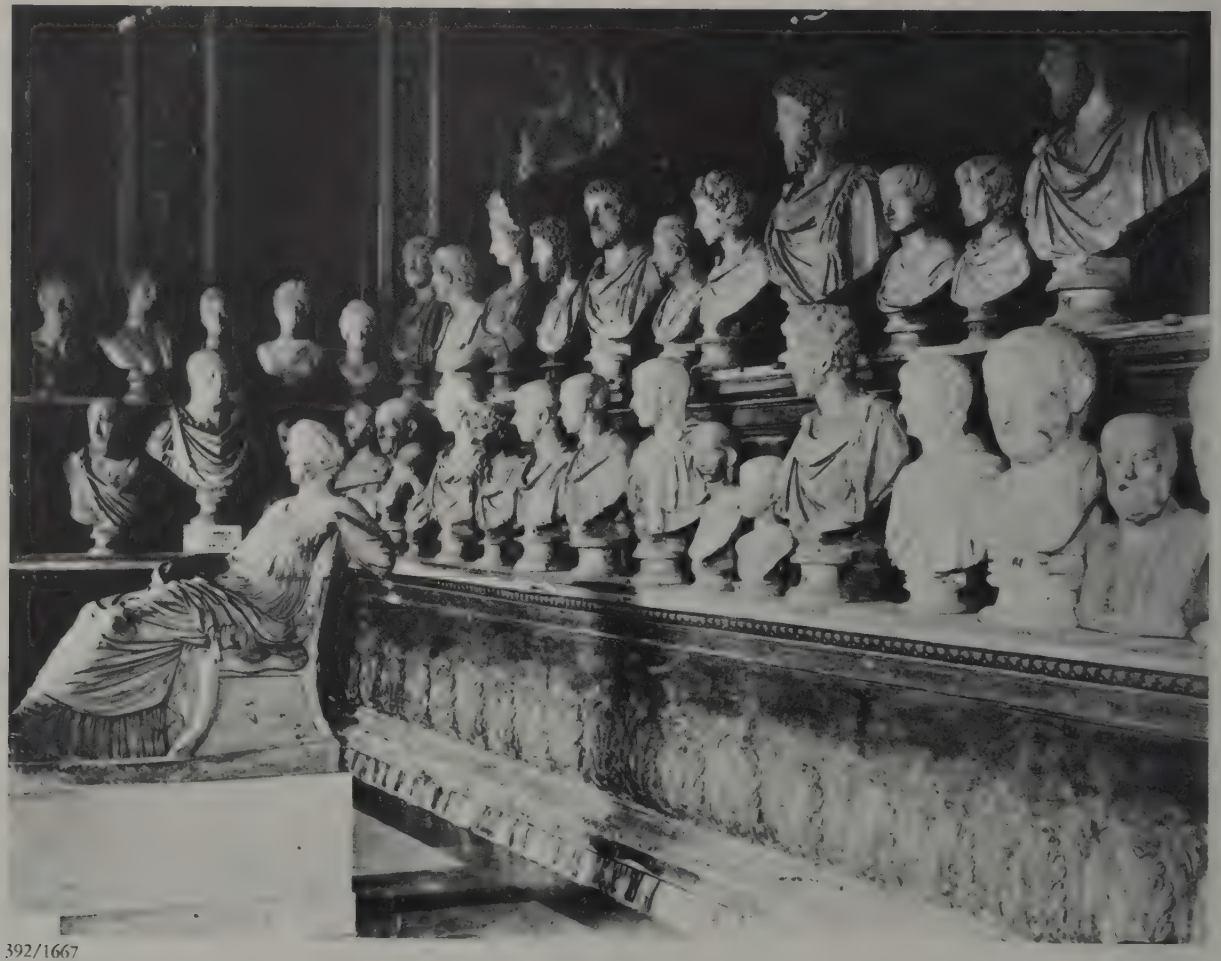
409/1769
Giovan Battista Colamedici, attrib.
Tombs of the servants of Augustus. Columbarium with funerary urns in the Vigna Codini on the Appian Way, 1869-70 ca.

albumen print
241x198; album A.F 6696; xd 26217
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.I, p.115

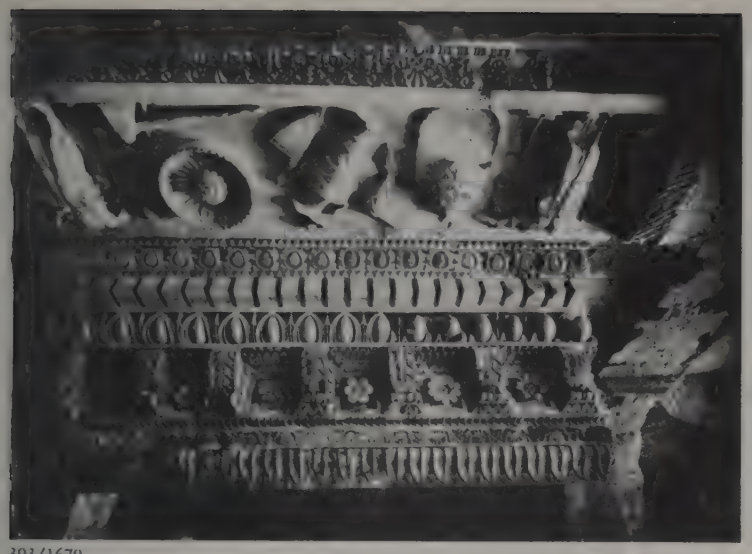
389/1664

390/1665

391/1666



392/1667



393/1670

394/1671

395/1672

396/1674

397/1678

398/1681

399/1695

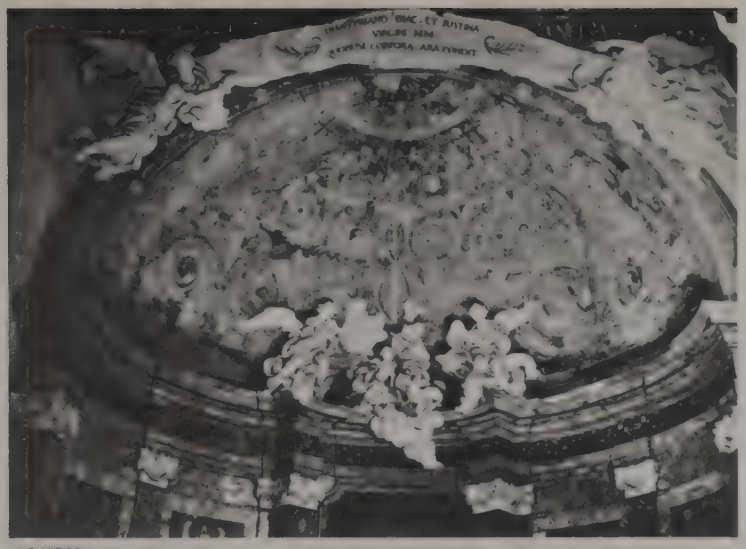
401/1705

400/1704

402/1709

403/1710

404/1714



405/1725

406/1749

407/1752

408/1753

409/1769

410/1774

410/1774
Giovan Battista Colamedici, attrib.
Catacombs of SS. Saturnino e Trasone: Orante, 1869-70 ca.

albumen print
246x195; album A.F. 6696; xd 25932
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.I, p.114.

411/1775
Giovan Battista Colamedici, attrib.
Catacombs of SS. Saturnino e Trasone: Orante, 1869-70 ca.

albumen print
251x194; album A.F. 6696; xd 26222
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.I, p.114.

412/1784
Photographer working for Parker
The Tiber south of Ripa Grande with the iron bridge of S. Paolo, 1869-70 ca.

albumen print
175x240; A.F. 6814; xd 15433
Di Capua bequest
bottom left on mount: "Tiber-4to. 1784"
J.H. Parker, 1879, P.I, p.116.

413/1793
Giovan Battista Colamedici, attrib.
(Catacombs of the Gnostics) Hypogeum of Vibia on the Appian Way, 1869-70 ca.

albumen print
173x244; album A.F. 6698; xd 23931
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.I, p.116.

414/1801
Giovan Battista Colamedici, attrib.
Catacombs of S. Callisto: chapel of the Sacraments, fresco of Christ and the Samaritan woman, 1869-70 ca.

albumen print
219x164; album A.F. 6698; xd 24779
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.I, p.117.

415/1803
Giovan Battista Colamedici, attrib.
Catacombs of S. Callisto: chapel of the Sacraments, fresco of Jonah being thrown into the sea, 1869-70 ca.

albumen print
155x221; album A.F. 6698; xd 23932
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.I, p.117.

416/1804
Giovan Battista Colamedici, attrib.
Catacombs of S. Callisto: fresco in the cubicula of the Sacraments depicting the meal near the Sea of Galilee, 1869-70

albumen print
164x240; album A.F. 6698; xd 25097
Miconi Rocchi acquisition
J.H. Parker, 1879, P.I, p.117.

417/1805
Giovan Battista Colamedici, attrib.
Catacombs of S. Callisto, fresco in the cubicula of the Sacraments: left, a grave-digger and right, the miracle of the loaves and the fishes, 1869-70 ca.

albumen print
161x223; album A.F. 6698; xd 23933
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.I, p.118.

418/1806
Giovan Battista Colamedici, attrib.
Catacombs of S. Callisto, fresco in the cubicula of the Sacraments: left, oranti between two sheep and right, a grave-digger, 1869-70

albumen print
176x224; album A.F. 6698; xd 24780
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.I., p.118.

419/1808
Giovan Battista Colamedici, attrib.
Catacombs of S. Callisto: fresco on a vault in the cubicula of the Sacraments depicting a season, 1869-70

albumen print
176x235; album A.F. 6698; xd 23935
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.I, p.118.

420/1809
Giovan Battista Colamedici, attrib.
Catacombs of S. Callisto: fresco on a vault in the cubicula of the Sacraments depicting a season, 1869-70

albumen print
180x239; album A.F. 6698; xd 24781
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.I, p.118.

421/1810
Giovan Battista Colamedici, attrib.
Catacombs of S. Callisto: cover of the so-called Pope Zefirino sarcophagus, 1869-70

albumen print
172x243; album A.F. 6698; xd 23934
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.I, p.118.

422/1815
Giovan Battista Colamedici, attrib.
(Catacombs of SS. Nereo e Achilleo: plaster copy of a sarcophagus from an original in the Lateran Museum), 1869-70

albumen print
191x250; album A.F. 6700; xd 25765
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.I, p.119.

423/1816
Giovan Battista Colamedici, attrib.
Catacombs of Domitilla (SS. Nereo e Achilleo): fresco of orante, 1869-70

albumen print
186x240; album A.F. 6698; xd 24782
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.I, p.119.

424/1822
Giovan Battista Colamedici, attrib.
Catacombs of Pretestato, the so-called crpyt of S.Gennaro: fresco on part of the vault depicting the olive harvest (the cultivation of the vine), 1869-70

albumen print
156x212; album A.F. 6698; xd 25078
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.I, p.120.

425/1825
Giovan Battista Colamedici, attrib.
Ostia Antica: view of the castle of Julius II, 1870 ca.

albumen print
177x239; album A.F. 6698; xd 23961
label bottom centre reads: "275. View of Ostia", lower on the back: "1825"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.I, p.121.

426/1834
Giovan Battista Colamedici, attrib.
Ostia Antica, mithraeum of the imperial palace: altar with inscription, 1870 ca.

albumen print
221x173; album A.F. 6789; xd 15446
Di Capua bequest
J.H. Parker, 1879, P.I, P.121.

427/1859
Filippo Lais or Giovan Battista Colamedici, attrib.
Church of S. Crisogono: interior, 1870 ca.

albumen print
241x183; album A.F. 6696; xd 25896
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.1.

428/1860
Filippo Lais, attrib.
Church of S. Crisogono, apse: mosaic of the Cavallinian school depicting the Madonna and Child between St. Chrysogonus and St. James, 1870 ca.

albumen print
245x196; album A.F. 6696; xd 25602
top left on the back: "18(60)"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.1.

429/1867
Photographer working for Parker
Baths of Titus: relief depicting Apollo now in the Capitoline Museums, 1870 ca.

albumen print
254x183; album A.F. 6696; xd 25864
bottom left on the back: "1867"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.1.

430/1869
Photographer working for Parker
Baths of Titus: relief with orante now in the Capitoline Museums, 1870 ca.

albumen print
252x188; album A.F. 6696; xd 25823
bottom centre on the back: "1869"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.2.

431/1870
Carlo Baldassarre Simelli, attrib.
Porta S. Lorenzo: interior side with the aqueducts of the Acqua Marcia, Tepula and Julia on the Arch of Augustus, 1870 ca.

albumen print
185x244; album A.F. 6700; xd 25406
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.2.

432/1905
Giovan Battista Colamedici, attrib.
Church of S. Maria in Trastevere: portal, 1870 ca.

albumen print
188x245; album A.F. 6696; xd 25597
bottom left on the back: "1905"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.4.

433/1911
Carlo Baldassarre Simelli, attrib.
Tomb of Cardinal D'Alençon in the church of S. Maria in Trastevere, 1870 ca.

albumen print
249x196; album A.F. 6696; xd 25940
bottom left on the back: "1911"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.5.

434/1925
Filippo Lais, attrib.
Church of S. Stefano Rotondo: mosaic in the chapel of SS. Primo e Feliciano, 1870 ca.

albumen print
188x240; album A.F. 6698; xd 23909
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.7.

435/1926
Filippo Lais, attrib.
Church of S. Maria in Domnica: mosaic on the vault of the apse, 1870 ca.

albumen print
183x240; album A.F. 6698; xd 23910
bottom left on the back: "1926"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.7

436/1932
Filippo Lais or Giovan Battista Colamedici, attrib.
Church of S. Pietro in Vincoli: statue of Moses by Michelangelo, 1870 ca.

albumen print
246x192; album A.F. 6698; xd 25138
bottom right on the back: "1932"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.7.

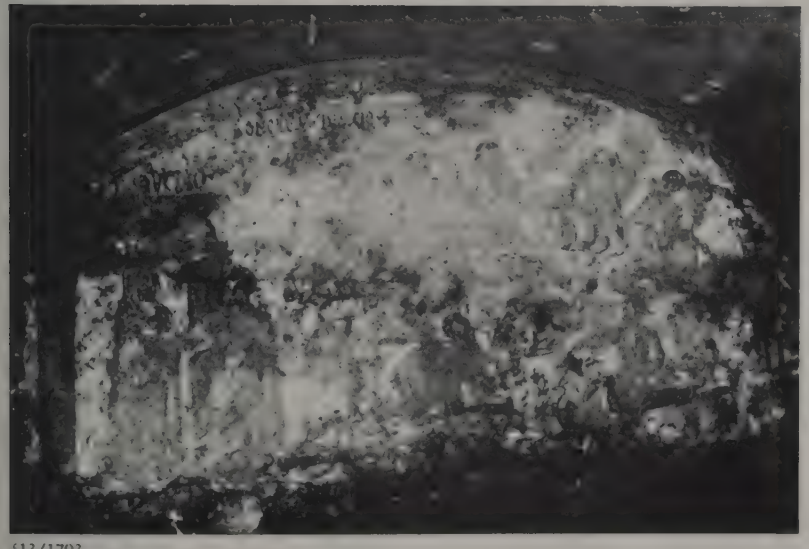
437/1943
Photographer working for Parker
Vase decorated with bas-relief in the garden of Villa Campana, 1870 ca.

albumen print
235x192; album A.F. 6696; xd 26230
bottom left on the back, partial: "1943"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.8.

411/1775

412/1784

414/1801



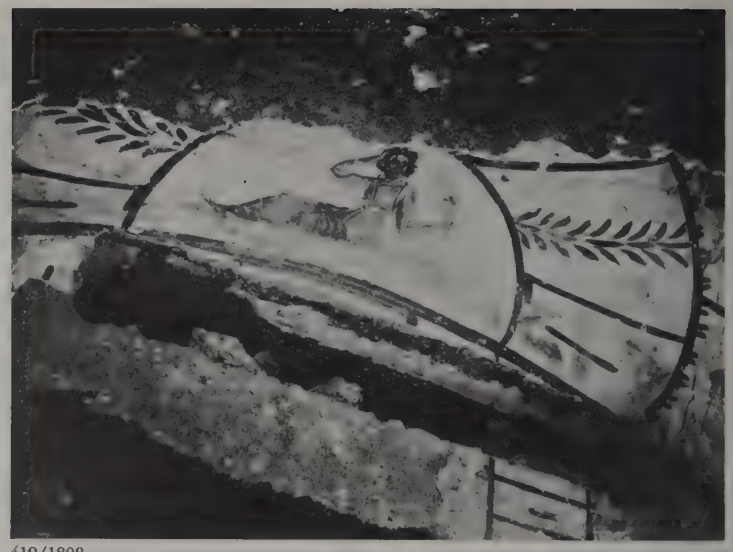
413/1793

415/1803

416/1804

417/1805

418/1806



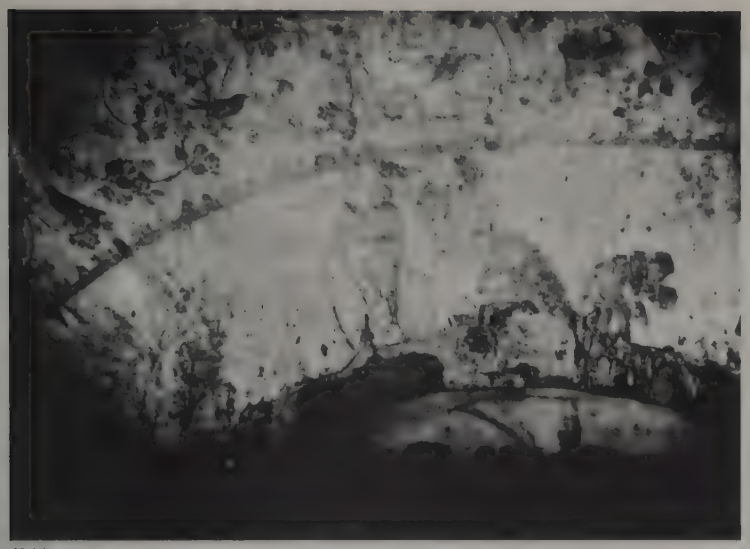
419/1808

420/1809

421/1810

422/1815

423/1816

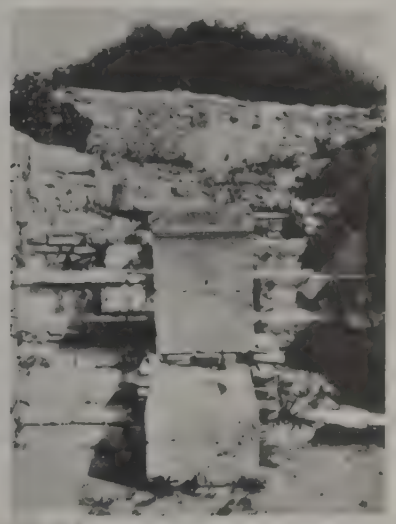


424/1822

425/1825

427/1859

428/1860



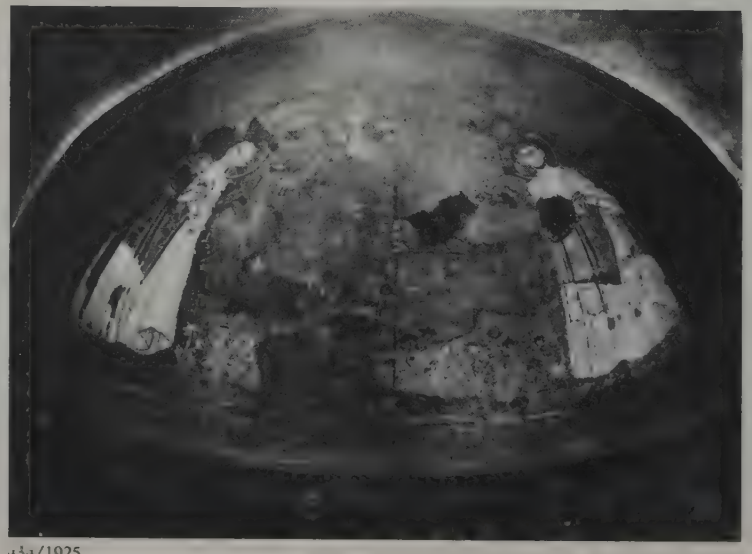
426/1834

429/1867

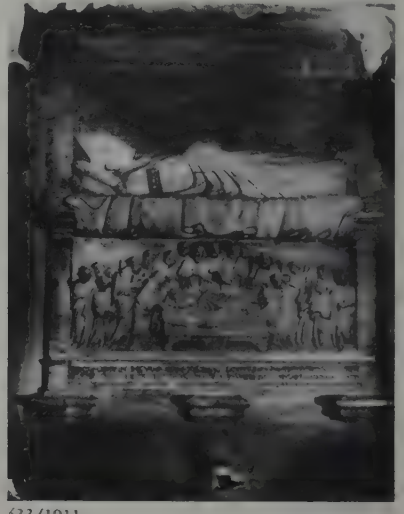
430/1869

431/1870

432/1905



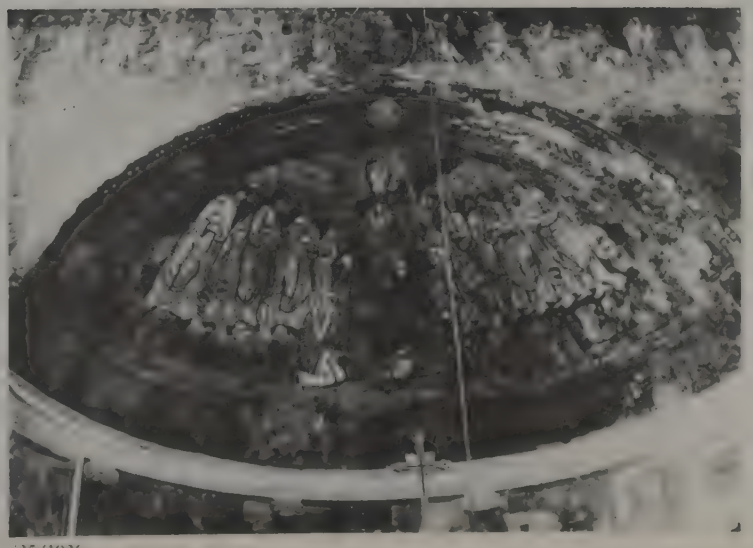
434/1925



433/1911

438/1949

436/1932



435/1926

437/1948

438/1949
Photographer working for Parker
Porta Pia after the bombardment of September 20 1870

albumen print
192x240; A.F. 6813; xd 15414
label at bottom of mount reads: "Gates of Rome - View of the Porta Pia taken after the/bombardment by the Italian troops in 1870 - Ito. 1949"
Di Capua bequest
J.H. Parker, 1879, PII., p.8.

439/2018
Filippo Lais or Giovan Battista Colamedici, attrib.
Basilica of S. Paolo fuori le Mura: paschal candlestick, 1870 ca.

albumen print
256x189, album A.F. 6696; xd 25869
bottom left on the back: "2018"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II., p.15.

440/2019
Filippo Lais or Giovan Battista Colamedici, attrib.
Cloister of the Basilica of S. Paolo fuori le Mura, 1870 ca.

albumen print
193x246; album A.F. 6700; xd 25422
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II., p.15.

441/2031
Filippo Lais, attrib.
Basilica of S. Paolo fuori le Mura: head of apostle from the mosaic in the old apse destroyed in the fire of 1823, 1870 ca.

albumen print
252x195; album A.F. 6696; xd 25946
bottom left on the back: "2031"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II., p.16.

442/2069
Carlo Baldassarre Simelli, attrib.
Porta Salaria during demolition in 1871

albumen print
93x126; album A.F. 6797; xd 15415
bottom in pen: "2069"
Di Capua bequest
J.H. Parker, 1879, P.II., p.19.

443/2070
Carlo Baldassarre Simelli, attrib.
Tomb of Q. Sulpicius Maximus found near Porta Salaria during the 1871 excavations

albumen print
257x194; album A.F. 6696; xd 25593
bottom left on the back: "2070"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II., p.19.

444/2073
Carlo Baldassarre Simelli, attrib.
Church of S. Clemente: tomb of Cardinal Venerio, 1871 ca.

albumen print
250x194; album A.F. 6696; xd 25865
bottom left on the back: "2073"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II., p.19.

445/2091
Filippo Lais or Giovan Battista Colamedici, attrib.
Sepulchre of the Pancratii on Via Latina, 2nd century A.D.: detail of the polychrome stucco-work in a lunette in the room of the sepulchre, 1869-70 ca.

albumen print
182x240; album A.F. 6698; xd 24881
bottom left on the back, partial: "2091"
Miconi Rocchi acquisition
J.H. Parker, 1879, P.II., p.20.

446/2092
Filippo Lais or Giovan Battista Colamedici, attrib.
Sepulchre of the Pancratii on Via Latina, 2nd century A.D.: polychrome stucco-work on the vault in the room of the sepulchre with scene from the myth of Alcestis, 1869-70 ca.

albumen print
191x237; album A.F. 6698; xd 23947
bottom left on the back: "2092"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II., p.21.

447/2093
Filippo Lais or Giovan Battista Colamedici, attrib.
Sepulchre of the Pancratii on Via Latina, 2nd century A.D.: polychrome stucco-work on the vault in the room of the sepulchre with musical contest between Hercules and Baccus, 1869-70 ca.

albumen print
180x238; album A.F. 6698; xd 24882
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.21.

448/2094
Filippo Lais or Giovan Battista Colamedici, attrib.
Sepulchre of the Pancratii on Via Latina, 2nd century A.D.: detail of the polychrome stucco-work in a lunette in the room of the sepulchre, 1869-70 ca.

albumen print
183x237; album A.F. 6698; xd 23948
bottom left on the back: "2094"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.21.

449/2098
Filippo Lais or Giovan Battista Colamedici, attrib.
Sepulchre of the Valerii on Via Latina, 2nd century A.D.: detail of the stucco-work with Nereid in a lunette in the room of the sepulchre, 1869-70 ca.

albumen print
188x238; album A.F. 6698; xd 23949
bottom left on the back: "2098"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.21.

450/2099
Filippo Lais or Giovan Battista Colamedici, attrib.
Sepulchre of the Valerii on Via Latina, 2nd century A.D.: detail of stucco-work with three dancing figures in a lunette in the room of the sepulchre, 1869-70 ca.

albumen print
188x234; album A.F. 6698; xd 23951
bottom left on the back: "2099"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.21.

451/2100
Filippo Lais or Giovan Battista Colamedici, attrib.
Sepulchre of the Valerii on Via Latina, 2nd century A.D.: detail of stucco-work with nereids, maenads and marine animals on the vault in the sepulchral chamber, 1869-70 ca.

albumen print
184x239; album A.F. 6698; xd 25079
left side on the back: "2100"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.21.

452/2101
Filippo Lais or Giovan Battista Colamedici, attrib.
Sepulchre of the Valerii on Via latina, 2nd century A.D.: detail of stucco-work with nereids, maenads and marine animals on the vault in the sepulchral chamber, 1869-170 ca.

albumen print
182x238; album A.F. 6698; xd 23950
bottom left on the back: "2101"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.22.

453/2103
Filippo Lais or Giovan Battista Colamedici, attrib.
Sepulchre of the Valerii on Via Latina, 2nd century A.D.: detail of stucco-work with nereids, maenads and marine animals on the vault of the sepulchral chamber, 1869-70 ca.

albumen print
183x238; album A.F. 6698; xd 24884
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.22

454/2115
Giovan Battista Colamedici, attrib.
Catacombs of SS. Pietro e Marcellino: fresco with female orante, 1869-70 ca.

albumen print
183x242; album A.F. 6698; xd 24783
bottom left on the back, partial: "2115"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.23.

455/2117
Giovan Battista Colamedici, attrib.
Catacombs of SS. Pietro e Marcellino: fresco depicting a funeral banquet, 1869-70 ca.

albumen print
186x238; album A.F. 6698; xd 24562
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.23.

456/2119
Giovan Battista Colamedici, attrib.
Catacombs of SS. Pietro e Marcellino: fresco depicting Christ enthroned between St. Peter and St. Paul and the Agnus Dei below, 1869-70 ca.

albumen print
168x236; album A.F. 6698; xd 24871
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.23.

457/2125
Photographer working for Parker
Basilica of S. Maria Maggiore, 1871 ca.

albumen print
189x246; album A.F. 6700; xd 26649
bottom left on the back: "2125"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.24.

458/2130
Giovan Battista Colamedici, attrib.
View of the monastery of Montecassino, 1871 ca.

albumen print
189x240; album A.F. 6698; xd 25146
bottom left on the back: "2130"
Miconi Rocchi acquisition
J.H. Parker, 1879, P.II, p.24.

459/2133
Photographer working for Parker
Naples: Piazza Plebiscito with the church of S. Francesco di Paola, 1871 ca.

albumen print
191x252; album A.F. 6698; xd 24895
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.24.

460/2146
Giovan Battista Colamedici, attrib.
Naples, catacombs of S. Gennaro; back wall of the so-called lower vestibule, 1871 ca.

albumen print
184x232; album A.F. 6696; xd 26185
bottom left on the back: "2146"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.25.

461/2147
Giovan Battista Colamedici, attrib.
Naples, catacombs of S. Gennaro: upper vestibule, 1871 ca.

albumen print
194x209; album A.F. 6696; xd 26184
bottom left on the back: "2147", repeated further left
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.25.

440/2019

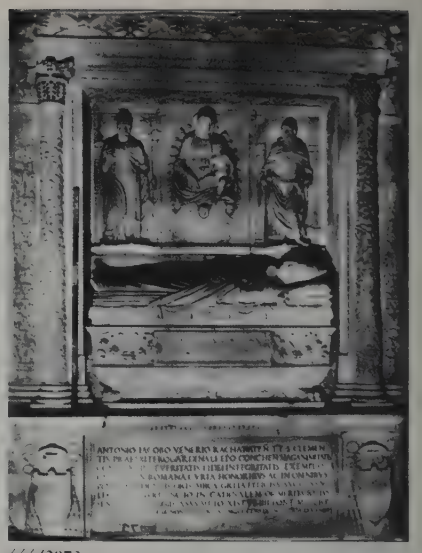
439/2018

441/2031

442/2069

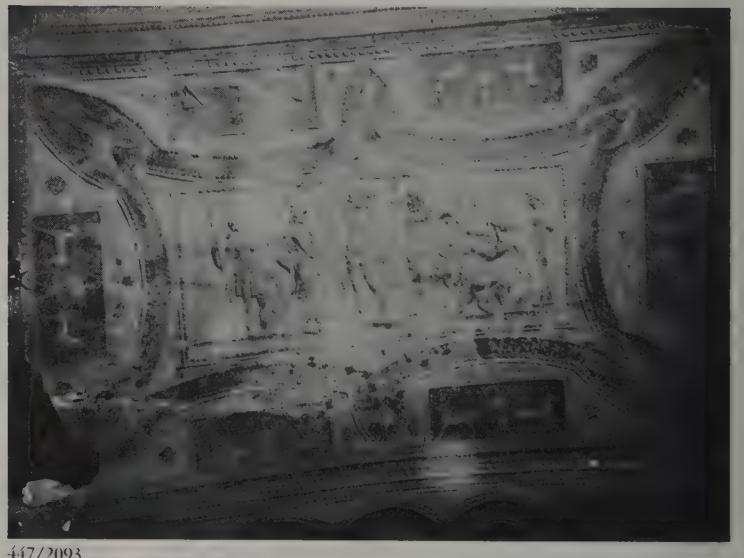
443/2070

445/2091



444/2073

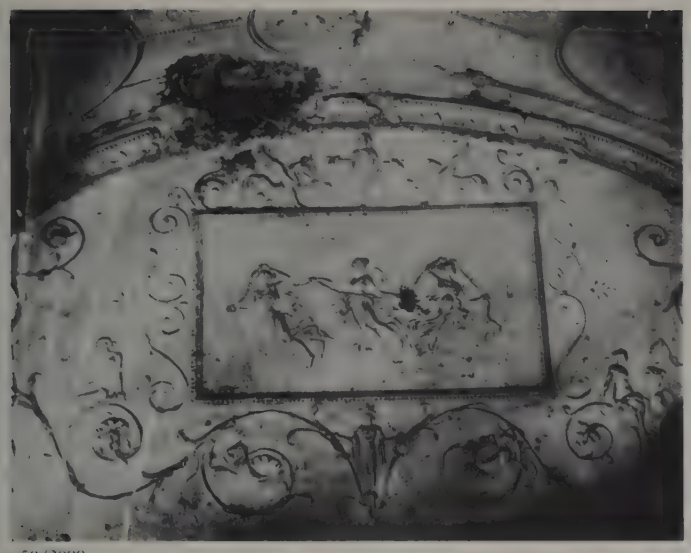
446/2092



447/2093

448/2094

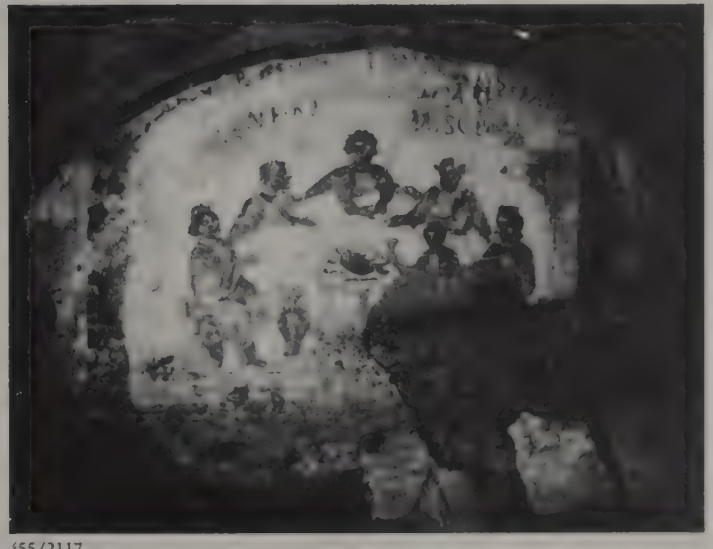
449/2098



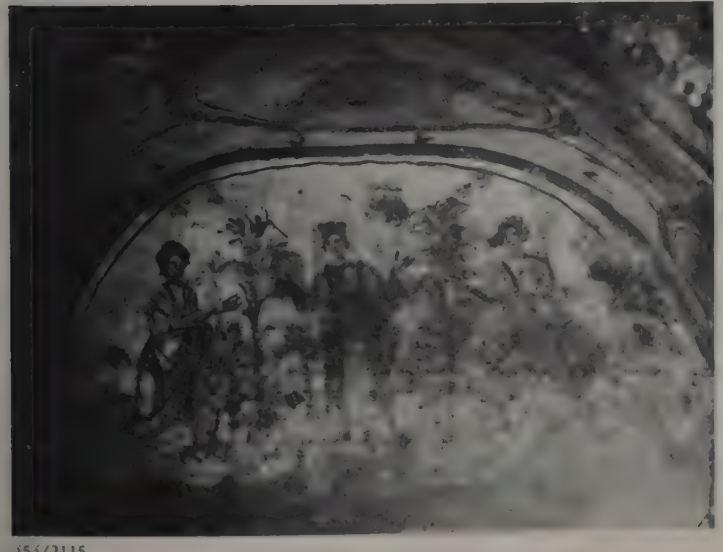
450/2099

451/2100

452/2101



455/2117



454/2115

453/2103

456/2119

458/2130

457/2125

462/2155
Photographer working for Parker
Pompeii: arches of an inn with Via dei Sepolcri on the left, 1871 ca.

albumen print
190x240; album A.F. 6696; xd 26178
bottom left on the back: "2155"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.25.

463/2157
Photographer working for Parker
Pompeii: fountain decorated with mosaic on Via di Mercurio, 1871 ca.

albumen print
233x185; album A.F. 6698; xd 24903
bottom left on the back: "2157"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.25.

464/2158
Photographer working for Parker
Pompeii: house of Diomedes, 1871 ca.

albumen print
188x245; album A.F. 6696; xd 25572
bottom left on the back: "2158"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P. II, p.25.

465/2160
Photographer working for Parker
Pompeii: Via dei Sepolcri, 1871 ca.

albumen, print
190 x 251; A.F. 6459; xd 26285
J.H. Parker, 1879, P.II, p.26.

466/2166
Photographer working for Parker
Pompeii: house of Meleagrus, atrium with columns, 1871 ca.

albumen print
192x241; album A.F. 6696; xd 26167
bottom left on the back: "2166"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.26.

467/2173
Photographer working for Parker
Pompeii: house of the Faun, 1871 ca.

albumen print
185x240; album A.F. 6696; xd 26168
bottom left on the back: "2173"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.26.

468/2174
Photographer working for Parker
Pompeii: amphorae found in the courtyard of the house of the Faun, 1871 ca.

albumen print
174x233; album A.F. 6696; xd 25675
bottom left on the back: "2174"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.27.

469/2176
Photographer working for Parker
Pompeii: fresco in the house of Adonis depicting Hermaphrodite, 1871 ca.

albumen print
245x190; A.F. 6474; xd 26259
bottom left on the back: "2176"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.27.

470/2177
Photographer working for Parker
Pompeii: house of Adonis, fresco depicting Venus and Adonis, 1871 ca.

albumen print
186x238; album A.F. 6698; xd 23926
bottom right on the back: "2177"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.27.

471/2178
Photographer working for Parker
Pompeii: fresco in the house of Actaeon depicting Bacchus, 1871 ca.

albumen print
189x228; album A.F. 6698; xd 24773
bottom left on the back: "2178"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.27.

472/2179
Photographer working for Parker
Pompeii: fresco in the house of Siricus with Hercules, Diana and Bacchus, 1871 ca.

albumen print
218x185; album A.F. 6698; xd 23925
bottom left on the back: "2179"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.27.

473/2180
Photographer working for Parker
Pompeii: fresco in the house of Siricus depicting Neptune and Apollo watching the construction of the walls of Troy, 1871 ca.

albumen print
236x185; album A.F. 6698; xd 24772
bottom left on the back: "2180"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.27.

474/2182
Photographer working for Parker
Pompeii: (fresco depicting the Port of Stabia), 1871 ca.

albumen print
186x230; album A.F. 6698; xd 24774
bottom left on the back: "2182"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.27.

475/2183
Photographer working for Parker
Pompeii: fountain decorated with mosaic in the house of the small fountain, 1871 ca.

albumen print
232x183; album A.F. 6698; xd 23969
bottom left on the back: "2183"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.27.

476/2184
Photographer working for Parker
Pompeii: mosaic artist's shop on Via dell'Abbondanza, 1871 ca.

albumen print
189x244; album A.F. 6696; xd 26169
bottom left on the back: "2184"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.27.

477/2185
Photographer working for Parker
Pompeii: fountain in the centre of a courtyard on Via di Mercurio, 1871 ca.

albumen print
198x246; album A.F. 6696; xd 26166
bottom left on the back: "2185"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.27.

478/2186
Photographer working for Parker
Pompeii: fresco in the house of Ariadne depicting Apollo and Theseus, 1871 ca.

albumen print
168x210; album A.F. 6698; xd 25057
Miconi-Rocchi acquisition
J.H. parker, 1879, P.II, p.27.

479/2189
Photographer working for Parker
Pompeii: (fresco decorations in the Pantheon in the Civil Forum), 1871 ca.

albumen print
188x232; album A.F. 6698; xd 23927
bottom left on the back: "2189"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.27.

480/2191
Photographer working for Parker
Pompeii: fountain decorated with mosaic on Via degli Augustali, 1871 ca.

albumen print
234x164; album A.F. 6698; xd 24904
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.28.

481/2192
Photographer working for Parker
Pompeii: detail of the colonnade of the house of Ariadne, 1871 ca.

albumen print
190x248; album A.F. 6698; xd 24912
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.28.

482/2193
Photographer working for Parker
Pompeii: general view of Via dell'Abbondanza, 1871 ca.

albumen print
188x240; album A.F. 6696; xd 25573
bottom left on the back: "2193"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.28.

483/2198
Photographer working for Parker
Pompeii: (Temple of Venus), 1871 ca.

albumen print
196x253; A.F. 6488; xd 25988
bottom left on the back: "2198"
J.H. Parker, 1879, P.II, P.28.

484/2199
Photographer working for Parker
Pompeii: detail of construction in *opus reticulatum*, 1871 ca.

albumen print
180x246; album A.F. 6696; xd 26170
bottom left on the back: "2199"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.28.

485/2200
Photographer working for Parker
Pompeii: general view of the Forum, 1871 ca.

albumen print
193x249; A.F. 6486; xd 25989
bottom left on the back: "2200"
J.H. Parker, 1879, P.II, p.28

486/2201
Photographer working for Parker
Pompeii: (Temple of Justice) View of the Capitolium and Arch of Tiberius, 1871 ca.

albumen print
177x244; album A.F. 6700; xd 25676
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.28.

487/2203
Photographer working for Parker
Pompeii: view of the Triangular Forum and the Large Theatre, 1871 ca.

albumen print
191x242; album A.F. 6696; xd 26172
bottom left on the back: "2203"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.28.

488/2206
Photographer working for Parker
Pompeii; general view of Area IX, 1871, ca.

albumen print
190x246; album A.F. 6696; xd 26174
bottom left on the back: "2206"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.28.

489/2207
Photographer working for Parker
Pompeii: detail of the atrium of the Baths, 1871 ca.

albumen print
186x256; album A.F. 6696; xd 26173
bottom left on the back: "2207"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.28.

490/2210
Photographer working for Parker
Pompeii: storehouse with amphorae for oil in Area IX, 1871 ca.

albumen print
190x248; album A.F. 6696; xd 25575
bottom right on the back: "2210"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.28

459/2133

460/2146

461/2147

462/2155

463/2157

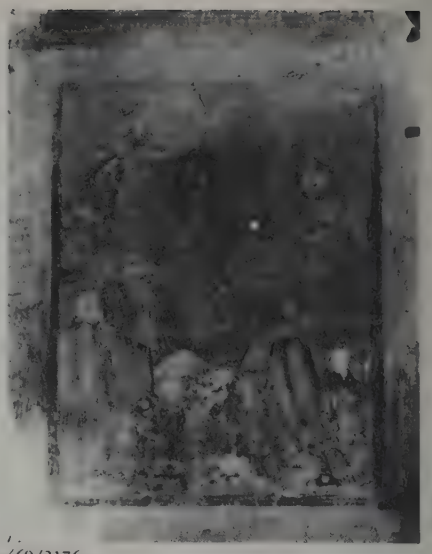
465/2160

464/2158

466/2166

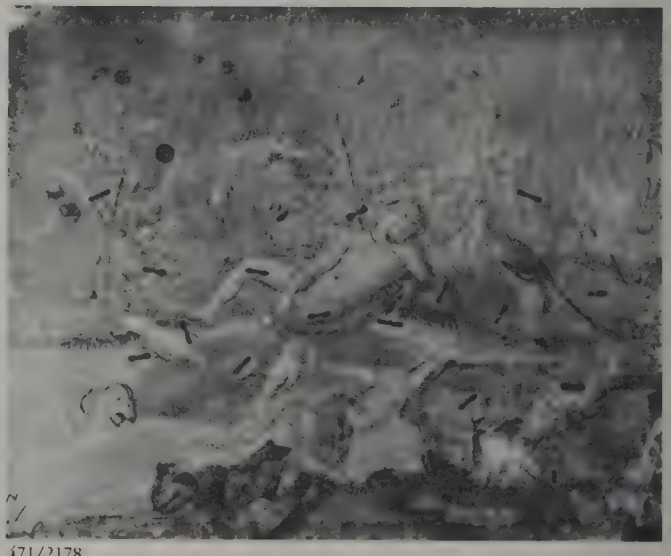
467/2173

468/2174

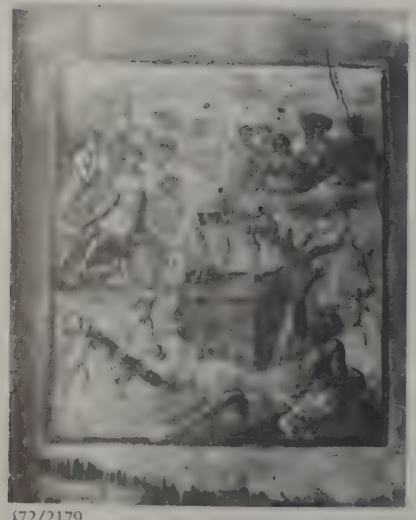


469/2176

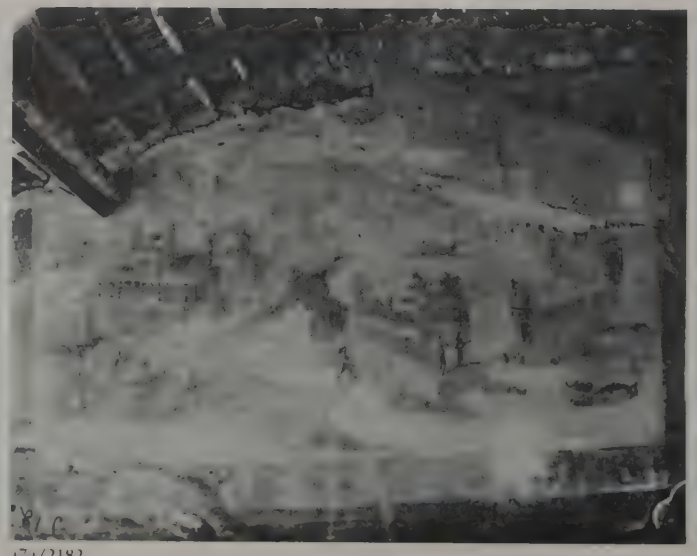
470/2177



471/2178



472/2179



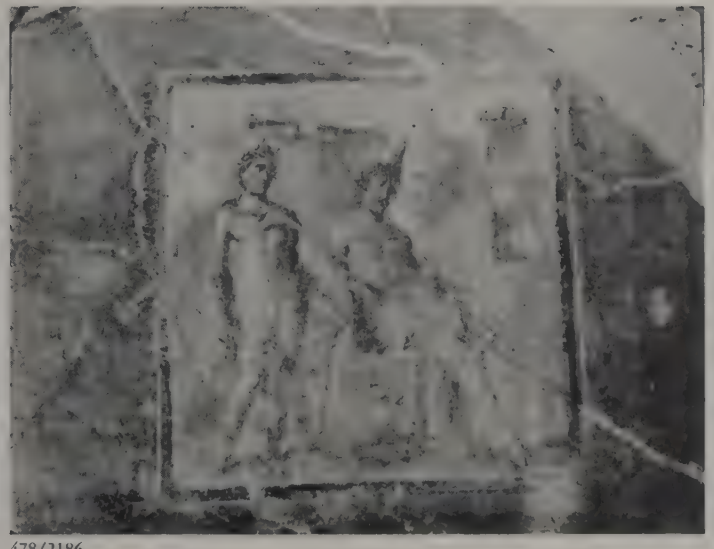
474/2182

473/2180

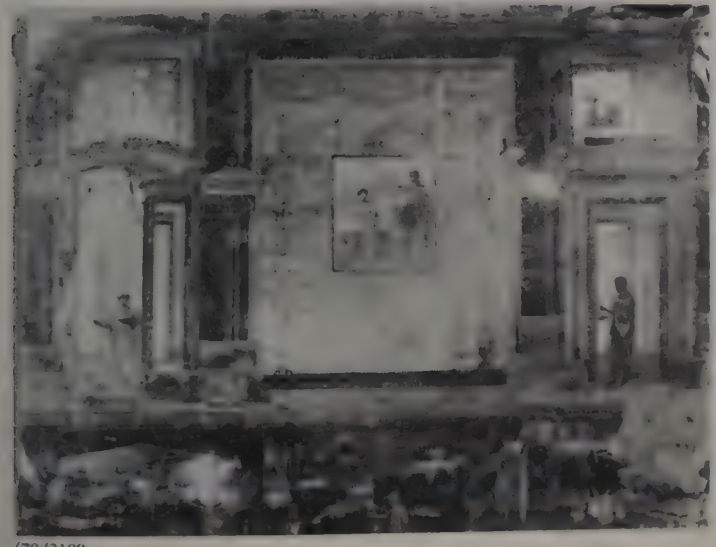
475/2183

476/2184

477/2185



478/2186



479/2189

481/2192

480/2191

482/2193

483/2198

484/2199

485/2200

486/2201

487/2203

488/2206

489/2207

490/2210

491/2212

491/2212
Photographer working for Parker
Pompeii: house of Marcus Lucretius Frontone, Detail of the garden with statues, 1871 ca.

albumen print
191x239; album A.F. 6696; xd 26175
bottom right on the back: "2212"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.28.

492/2215
Filippo Lais, attrib.
Church of the SS. Quattro Coronati: fresco in the oratory of St. Silvester depicting a scen from the Legend of Constantine, 1871 ca.

albumen print
194x254; A.F. 2777; xd 19757
bottom left on the back: "2215"
J.H. Parker, 1879, P.II, p.29.

493/2216
Filippo Lais attrib.
Church of the SS. Quattro Coronati: fresco in the oratory of St. Silvester depicting a scene from the Legend of Constantine, 1871 ca.

albumen print
177x235; album A.F. 6698; xd 23942
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.29.

494/2218
Filippo Lais, attrib.
Church of the SS. Quattro Coronati: fresco in the oratory of St. Silvester depicting a scene from the legend of Constantine, 1871 ca.

albumen print
174x237; album A.F. 6698; xd 24878
Miconi-Rocchi acquisition
J.H. Parker, 1879, p.II, p.29.

495/2225
Photographer working for Parker
Palatine (Palace of the Caesars and Basilica of Jupiter) Domus Flavia, basilica, 1871 ca.

albumen print
190x238; album A.F. 6700; xd 25378
bottom left on the back: "2225"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.29.

496/2227
Filippo Lais, attrib.
Palatine: Palace of the Caesars, detail of fresco on a vault) 1869-70

albumen print
178x240; album A.F. 6698; xd 23943
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.29.

497/2228
Photographer working for Parker
Palatine: (palace of the Caesars, area between the houses of Domitian and Tiberius) Domus Flavia, remains of the portico, 1871 ca.

albumen print
186x242; album A.F. 6700; xd 25379
bottom left on the back: "2228", label at bottom reads: "268. Palazzo dei Cesari"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.29.

498/2231
Photographer working for Parker
Palatine: (substructure of the Temple of Jupiter Victor in *opus quadratum*) Temple of Apollo, 1871 ca.

albumen print
195x247; album A.F. 6700; xd 25386
bottom left on the back: "2231"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.30.

499/2238
Photographer working for Parker
Palatine: (Palace of the Caesars, podium of the first temple) Domus Tiberiana, rooms facing the south side, 1871 ca.

albumen print
184x242; album A.F. 6700; xd 25681
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.30.

500/2239
Photographer working for Parker
Palatine: (Palace of the Caesars) Domus Tiberiana, 1871 ca.

albumen print
195x242; album A.F. 6700; xd 25682
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.30.

501/2241
Photographer working for Parker
(Palace of the Caesars on the Palatine: fresco depicting Mercury saving Io watched by Argus) House of Livia: tablinum with fresco depicting Mercury saving Io watched by Argus, 1871, ca.

albumen print
239x186; album A.F. 6696; xd 25859
bottom left on the back: "2241"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.30.

502/2251
Photographer working for Parker
(Basilica of Constantine) Basilica of Maxentius, 1871 ca.

albumen print
195x249; A.F. 2533; xd 19348
bottom left on the back: "2251"
J.H. Parker, 1879, P.II, p.31

503/2254
Photographer working for Parker
(Sarcophagus with putti harvesting grapes from the Palace of the Caesars on the Palatine), 1871 ca.

albumen print
180x238; album A.F. 6698; xd 23965
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.31.

504/2255
Photographer working with Parker
Palatine: (arches of the so-called House of Caligula) Domus Tiberiana, north side of the Temple of Domitian, 1871 ca.

albumen print
232x181; A.F. 6809; xd 15435
Di Capua bequest
J.H. Parker, 1879, P.II, p.32.

505/2262
Filippo Lais, attrib.
(Tomb on the Esquiline with columbaria found during the 1871 excavations)

albumen print
248x193; album A.F. 6696;xd 25933
bottom left on the back: "2262"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.32.

506/2270
Filippo Lais, attrib.
Church of S. Maria in Aracoeli: fresco by Pinturicchio in the Bufalini chapel or chapel of St. Bernadine depicting the funeral rites of St. Bernard, 1871 ca.

albumen print
188x246; album A.F. 6698; xd 24879
bottom left on the back: "2270"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.33.

507/2273
Photographer working for Parker
Cloister of the church of S. Maria d'Aracoeli later demolished for the construction of the Victor Emanuel II monument, 1871 ca.

albumen print
190x243; album A.F. 6700; xd 25420
bottom right on the back: "2273"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.33.

508/2274
Photographer working for Parker
Cloister of the church of S. Maria d'Aracoeli later demolished for the construction of the Victor Emanuel II monument: detail, 1871 ca.

albumen print
190x240; album A.F. 6700; xd 25421
bottom left on the back: "227(4)"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.33.

509/2278
Filippo Lais, attrib.
Church of S. Maria del Popolo: marble altar by Andrea Bregno in the sacresty, 1871 ca.

albumen print
249x194; album A.F. 6698; xd 24521
left on the back: "2278"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.33.

510/2279
Filippo Lais, attrib.
Detail of the altar in the sacresty of the church of S. Maria del Popolo: 14th century fresco of the Sienese school depicting the Madonna and Child, 1871 ca.

albumen print
254x195; album AF. 6696; xd 25893
left side on the back: "2279"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.33.

511/2280
Filippo Lais or Giovan Battista Colamedici, attrib.
Church of S. Maria del Popolo: funerary monument to Cardinal Ascanio Sforza by Sansovino, 1871 ca.

albumen print
255x186; album A.F. 6698; xd 24883
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.33.

512/2289
Photographer working with Parker
Roman Forum during the 1871 excavations - Basilica Julia, columns of the temple of the Castori and church of S. Maria Liberatrice

albumen print
193x245; album A.F. 6700; xd 25698
bottom centre on the back: "2289"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.34.

513/2292
Carlo Baldassarre Simelli, attrib.
Room of the Palatine Antiquarium with fragments found during the excavations: right side, 1871 ca.

albumen print
195x254; album A.F. 6700; xd 25812
bottom left on the back: "2292"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.35.

514/2293
Carlo Baldassarre Simelli, attrib.
Room of the Palatine Antiquarium with fragments found during the excavations: left side, 1871 ca.

albumen print
190x249; album A.F. 6700; xd 25813
Miconi-Rocchi acquisition
J.H. Parker, 1879, p.II, p.35

515/2295
Carlo Baldassarre Simelli or Francesco Sidoli, attrib.
Palatine: remains of the area of the temple of Apollo no longer visible today, 1871 ca.

albumen print
184x239; A.F. 107; xd 19626
centre left "2295" repeated at bottom on the back
Gatteschi bequest
J.H. Parker, 1879, P.II, p.35.

516/2327
Photographer working for Parker
View of the Trajan's Forum with the remains of the Basilica Ulpia with the churches of S. Maria di Loreto and SS. Nome di Maria in the background, 1871 ca.

albumen print
185x248: album A.F. 6700; xd 25405
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.38.

517/2363
Giovan Battista Colamedici, attrib.
(Marino: medieval tower of the Colonnesi constructed over the specus of the Acqua Aurelia), 1871-72 ca.

albumen print
187x246; A.F. 6777; xd 15402
Di Capua bequest
J.H. Parker, 1879, P.II, p.41.

518/2381
Giovan Battista Colamedici, attrib.
Lanuvio: medieval house with fragment of marble frieze, 1871-72 ca.

albumen print
174x216; A.F. 6795; xd 15416
bottom left on the back in pen: "Civita Lavinia" and bottom right stamp: "2381"
Di Capua bequest
J.H. Parker, 1879, P.II, p.42.

519/2389
Giovan Battista Colamedici, attrib.
Volterra: panorama, 1871-72 ca.

albumen print
186x242; album A.F. 6698; xd 23901
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.43.

520/2390
Giovan Battista Colamedici, attrib.
Volterra: the cathedral, 1871-72 ca.

albumen print
170x232; A.f. 6849; xd 15486
bottom right on the back: "2390"
Di Capua bequest
J.H. Parker, 1879, P.II, p.43.

521/2391
Giovan Battista Colamedici, attrib.
Volterra: the so-called dell'Arco gate, 1871-72 ca.

albumen print
190x239; album A.F. 6698; xd 23900
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.43.

522/2397
Giovan Battista Colamedici, attrib.
Volterra; portal of the baptistry, 1871-72 ca.

albumen print
188x236; album A.F. 6698; xd 23899
bottom left on the back: "2397"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.43.

523/2398
Giovan Battista Colamedici, attrib.
Volterra: view of Palazzo dei Priori, 1871-72 ca.

albumen print
183x240; album A.F. 6698; xd 24656
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.43.

524/2400
Giovan Battista Colamedici, attrib.
S. Gimignano: the Torre Rognosa and the Torre Chigi in Piazza Duomo, 1871-72 ca.

albumen print
193x244; album A.F. 6698; xd 23898
bottom left on the back: "2400"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.43.

525/2401
Giovan Battista Colamedici, attrib.
S. Gimignano: Torre del Diavolo, 1871-72 ca.

albumen print
195x240; album A.F. 6698; xd 24655
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.43.

526/2402
Giovan Battista Colamedici, attrib.
S. Gimignano: detail of the castle, 1871-72 ca.

albumen print
185x229; album A.F. 6698; xd 23897
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.43.

527/2417
Photographer working for Parker
Vatican Museums - Museo Chiaramonti: general view of the Bramante corridor, 1871-72 ca.

albumen print
193x256; album A.F. 6696; xd 25646
bottom left on the back: "2417"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.4.

528/2428
Photographer working for Parker
Vatican Museums - Museo Pio-Clementino, Gabinetto delle Maschere: statue of Venus Landolina or Syracuse, 1871-72 ca.

albumen print
244x198; album A.F. 6698; xd 25141
bottom left on the back: "2428"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.5

529/2431
Photographer working for Parker
Vatican Museums - Museo Chiaramonti: statue of Tiberius depicted as Jupiter found at Veio, 1871-72ca.

albumen print
236x184; album A.F. 6696; xd 25937
bottom left on the back: "2431"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.5

530/2432
Photographer working for Parker
Vatican Museums - Museo Pio-Clementino, Room of the Busts: head of young Augustus found at Ostia, 1871-72 ca.

albumen print
246x192; album A.F. 6696; xd 25611
bottom left on the back: "2432"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.5

531/2435
Photographer working for Parker
Vatican Museums - Museo Chiaramonti: statue of Cupid, 1871-72 ca.

albumen print
233x161; album A.F. 6741; xd 15477
Di Capua bequest
J.H. Parker, 1879, P.III, p.5

532/2442
Photographer working for Parker
Vatican Museums - Storerooms : statue of Prefica found in Piazza del Popolo in 1822, 1871-72 ca.

albumen print
245x190; album A.F. 6696; xd 25862
bottom left on the back: "2442"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.6.

533/2448
Photographer working for Parker
Vatican Museums - Braccio Nuovo: statue of Caryatid perhaps from the Pantheon restored by Thorvaldsen, 1871-72 ca.

albumen print
237x179; album A.F. 6696; xd 25883
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.6.

534/2452
Photographer working for Parker
Vatican Museums - Braccio Nuovo: bust of man, probably Didius Giulianus from the Galleria Ruspoli, 1871-72 ca.

albumen print
254x193; album A.F. 6696; xd 25956
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.6.

535/2453
Photographer working for Parker
Vatican Museums - Braccio Nuovo: statue of Esculapius from a garden on the Quirinal, 1871-72 ca.

albumen print
252x190; album A.F. 6696; xd 25671
bottom centre on the back: "2453"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.7.

536/2457
Photographer working for Parker
Vatican Museums - Braccio Nuovo: statue of Nereid on a seahorse, 1871-72 ca.

albumen print
186x261; album A.F. 6696; xd 25845
bottom left on the back: "2457"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.7.

537/2458
Photographer working for Parker
Vatican Museums - Braccio Nuovo: statue of Nereid on a seahorse. 1871-72 ca.

albumen print
198x258; album A.F. 6696; xd 25846
bottom left on the back: "2458"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.7.

538/2460
Photographer working for Parker
Vatican Museums - Galleria dei Candelabri: statue of young faun from Circeo, 1871-72 ca.

albumen print
296x184; album A.F. 6796; xd 15479
Di Capua bequest
J.H. Parker, 1879, P.III, p.7.

539/2465
Photographer working for Parker
Vatican Museums - Museo Pio-Clementino: Roman replica of the Apoxyomenos in bronze by Lysippus found in 1849 in Vicolo delle Palme in Trastevere, 1871-72 ca.

albumen print
250x189; album A.F. 6698; xd 24222
bottom left and centre on the back: "2465"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.7.

540/2468
Photographer working for Parker
Vatican Museums - Braccio Nuovo: statue of Fortune, copy of the Greek original in the style of Praxiteles found in Ostia, 1871-72 ca.

albumen print
271x215; album A.F. 6698; xd 24523
label bottom right reads: "482. Abbondanza Museo Vat: Roma"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.8.

541/2473
Photographer working for Parker
Vatican Museums - Braccio Nuovo: statue of the Nile found in 1513 near S. Maria sopra Minerva, 1871-72 ca.

albumen print
192x262; album A.F. 6696; xd 25651
bottom left and centre on the back: "2473"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.8.

542/2480
Photographer working for Parker
Vatican Museums - Braccio Nuovo: statue of Lucius Verus, 1871-1872 ca.

albumen print
261x191; album A.F. 6696; xd 25818
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.9.

492/2215

493/2216

496/2227

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502/2251

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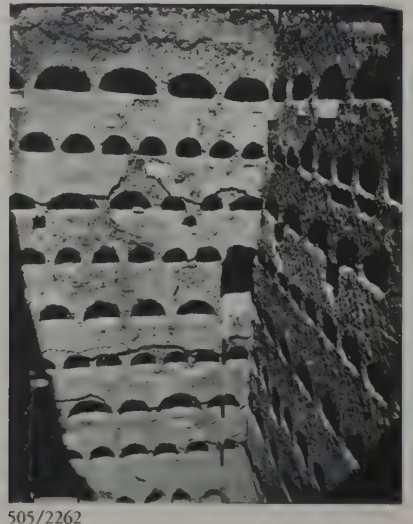

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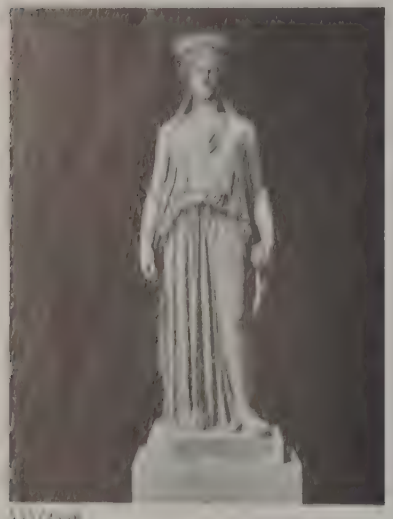

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542/2480

541/2473

543/2493

544/2495

545/2496

543/2493
Photographer working for Parker
Vatican Museums - Museo Pio-Clementino, Cortile Ottagono: the boxer Damossenus by A. Canova, 1871-72 ca.

albumen print
!35x170; album A.F. 6696; xd 26188
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.10.

544 /2495
Photographer working for Parker
\ atican Museums - Museo Pio-Clementino, Cortile Ottagono: sarcophagus of P. Elius Myron with Amazon battle and portraits of the deceased 1871-72 ca.

albumen print
196x254; album A.F. 6696; xd 25644
bottom left on the back: "2495", repeated further left
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.10.

545/2496
Photographer working for Parker
Vatican Museums - Museo Pio-Clementino, Cortile Ottagono: statue of Mercury previously called the Antinous of the Belvedere, 1871-72 ca.

albumen print
258x185; album A.F. 6698; xd 25037
bottom left on the back: "2496"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.10.

546/2497
Photographer working for Parker
Vatican Museums - bas-relief depicting a procession in honour of Isis now in the Museo Gregoriano Profano 1871-72 ca.

albumen print
193x252; album A.F. 6696; xd 25839
bottom left on the back: "2497"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.10.

547/2500
Photographer working for Parker
Vatican Museums - Museo Pio-Clementino, Cortile Ottagono: sarcophagus with Amazon battle, 1871-72 ca.

albumen print
187-258; album A.F. 6696; xd 25838
bottom left on the back: "2500"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.10.

548/2502
Photographer working for Parker
Vatican Museums - Museo Pio-Clementino, Cortile Ottagono: sarcophagus depicting Nereids borne by Tritons, 1871-72 ca.

albumen print
192x250; album A.F. 6696; xd 25641
bottom left on the back: "2502"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.10.

549/2503
Photographer working for Parker
Vatican Museums - Museo Pio-Clementino, Cortile Ottagono: statue of the Apollo del Belvedere,1871-72 ca.

albumen print
237x182; album A.F. 6696; xd 25884
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.11.

550/2514
Photographer working for Parker
Vatican Museums - Museo Pio-Clementino: general view of the Galleria delle Statue, 1871-72 ca.

albumen print
190x260; album A.F. 6696; xd 26221
bottom left on the back: "2514"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.11.

551/2515
Photographer working for Parker
Vatican Museums - Museo Pio-Clementino: detail of the Galleria delle Statue, 1871-72 ca.

albumen print
193x264; album A.F. 6696; xd 25842
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.11.

552/2517
Photographer working for Parker
Vatican Museums - Museo Pio-Clementino, Galleria delle Statue: bas-relief by Pierino da Vinci depicting Cosimo I chasing the vices from Pisa, now in the Pinacoteca, 1871-72 ca.

albumen print
200x253; album A.F. 6696; xd 25640
bottom centre on the back: "2517"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.12.

553/2526
Photographer working for Parker
Vatican Museums - Museo Pio-Clementino, Galleria delle Statue: statue (of Penelope), 1871-72 ca.

albumen print
263x194; album A.F. 6696; xd 25613
bottom left on the back: "2526"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.12.

554/2533
Photographer working for Parker
Vatican Museums - Museo Pio-Clementino, Galleria delle Statue: statue of Posidippus seated, found in the Temple of Sixtus V near the church of S. Lorenzo in Panisperna, 1871-72 ca.

albumen print
257x195; album A.F. 6696; xd 25848
bottom centre on the back: "2533"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.13.

555/2535
Photographer working for Parker
Vatican Museums - Museo Pio-Clementino, Sala dei Busti: bust of Menelaus discovered in Hadrian's Villa by Gavin Hamilton in 1777, 1871-72 ca.

albumen print
258x192; album A.F. 6696; xd 25951
bottom left on the back: "2535"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.13.

556/2541
Photographer working for Parker
Vatican Museums - Museo Pio-Clementino, Galleria delle Statue: statue of Menander seated, found at the Temple of Sixtus V near the church of S. Lorenzo in Panisperna, 1871-71 ca.

albumen print
254x195; album A.F. 6696; xd 25885
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.13.

557/2545
Photographer working for Parker
Vatican Museums - Museo Pio-Clementino, Galleria delle Statue: statue of one of the Danaids found in the Forum of Preneste, 1871-72 ca.

albumen print
250x186; album A.F. 6696; xd 25614
bottom centre on the back: "2545"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.514.

558/2548
Photographer working for Parker
Vatican Museums - Museo Pio-Clementino, Galleria delle Statue: the so-called Barberini candlestick from Hadrian's Villa, 1871-72 ca.

albumen print
252x194; album A.F. 6696; xd 25890
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.14.

559/2549
Photographer working for Parker
Vatican Museums - Museo Pio-Clementino, Galleria delle Statue: the so-called Barberini candlestick from Hadrian's Villa, 1871-72 ca.

albumen print
250x190; album A.F. 6696; xd 26214
bottom left on the back: "(2)549"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.14.

560/2553
Photographer working for Parker
Vatican Museums - Museo Pio-Clementino, Galleria delle Statue: statue of Mercury, 1871-72 ca.

albumen print
240x178; album A.F. 6696; xd 25819
bottom left on the back: "25(53)"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.14.

561/2560
Photographer working for Parker
Vatican Museums - Museo Pio-Clementino, Galleria delle Statue: statue of the Apollo da Centocelle, 1871-72 ca.

albumen print
251x198; album A.F. 6698; xd 24223
bottom centre on the back: "2560"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.14.

562/1567
Photographer working for Parker
Vatican Museums - Museo Pio-Clementino, Sala delle Muse: bas-relief depicting the birth of Bacchus, 1871-72 ca.

albumen print
194x253; album A.F. 6696; xd 25837
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.15.

563/2568
Photographer working for Parker
Vatican Museums - Museo Pio-Clementino, Sala delle Muse: bas-relief depicting a battle between Centaurs and Lapithae, 1871-72 ca.

albumen print
196x254; album A.F. 6696; xd 25836
bottom left on the back: "2568"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.15

564/2569
Photographer working for Parker
Vatican Museums - Museo Pio-Clementino, Sala delle Muse: bas-relief depicting a battle between Centaurs and Fauns, 1871-72 ca.

albumen print
192x250; album A.F. 6696; xd 25643
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.15.

565/2571
Photographer working for Parker
Vatican Museums - Museo Pio-Clementino, Sala delle Muse: statues of Apollo Citaredo, found near Tivoli in 1774 and the muses Terpsichore and Calliope, 1871-72 ca.

albumen print
185x256; album A.F. 6696; xd 25847
left side on the back: "2571"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.15.

566/2576
Photographer working for Parker
Vatican Museums - Museo Pio-Clementino, Sala delle Muse: statues of the muses Clio, Urania and Talia, 1871-72 ca.

albumen print
195x242; album A.F. 6696; xd 25650
bottom right on the back: "2576"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.16.

546/2497

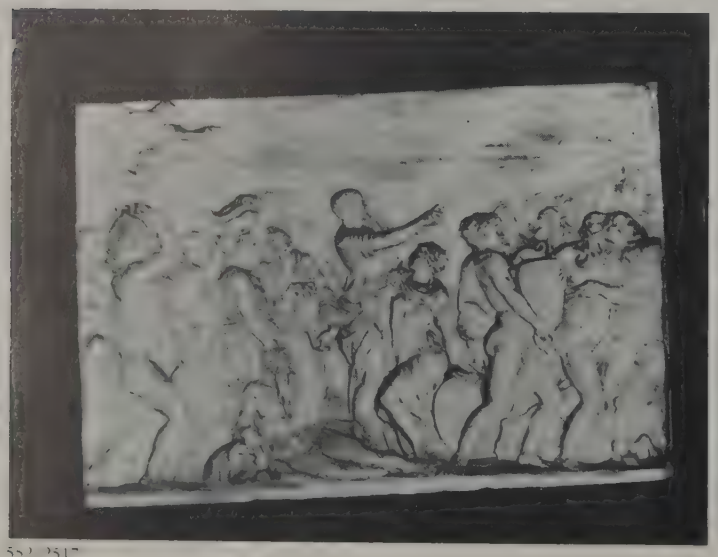
547/2500

548/2502

551/2515

549/2503

550/2514



552/2517

554/2533

553/2526

567/2588
Photographer working for Parker
Vatican Museums - Museo Pio-Clementino, Sala Rotonda: bust of the muse Melpomene, found at the entrance of the theatre in Hadrian's Villa at Tivoli, 1871-72 ca.

albumen print
240x187; album A.F. 6696; xd 25950
bottom centre on the back: "2588"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.16.

568/2589
Photographer working for Parker
Vatican Museums - Museo Pio-Clementino, Sala Rotonda: bust of the muse of Talia found at the entrance of the theatre in Hadrian's Villa at Tivoli, 1871-72 ca.

albumen print
252x193; album A.F. 6696; xd 25615
Miconi-Rocchi acquisition
J.H. Parker, 1879, p.III, p.16.

569/2590
Photographer working for Parker
Vatican Museums - Museo Pio-Clementino, Sala Rotonda: bust of Jupiter from the baths of Otricoli, copy of a 4th century B.C. Greek original, 1871-72 ca.

albumen print
246x193; album A.F. 6696; xd 25849
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.16.

570/2591
Photographer working for Parker
Vatican Museums - Museo Pio-Clementino, Sala Rotonda: statue of Antinous, found by Gavin Hamilton at Palestrina in 1793, 1871-72 ca.

albumen print
249x195; album A.F. 6696; xd 25926
bottom centre on the back: "2591"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.17.

571/2592
Photographer working for Parker
Vatican Museums - Museo Pio-Clementino, Sala Rotonda: statue of Ceres, copy of a 5th century B.C. Greek original, 1871-72 ca.

albumen print
249x190; album A.F. 6696; xd 25616
bottom centre on the back: "2592"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.17.

572/2594
Photographer working for Parker
Vatican Museums - Museo Pio-Clementino, Sala Rotonda: statue of Hercules in gilded bronze, found among the remains of the Theatre of Pompey in 1864, 1871-72 ca.

albumen print
250x190; album A.F. 6698; xd 25134
bottom right on the back: "2594"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.17.

573/2595
Photographer working for Parker
Vatican Museums - Museo Pio-Clementino, Sala Rotonda: bust of Antinous, found in Hadrian's Villa at Tivoli, 1871-72 ca.

albumen print
250/185: album A.F. 6696; xd 25617
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.17.

574/2596
Photographer working for Parker
Vatican Museums - Museo Pio-Clementino, Sala Rotonda: statue of Juno so-called Era Barberini, copy of a 5th century B.C. Greek original, found at the Viminal, 1871-72 ca.

albumen print
247x194; album A.F. 6696; xd 25850
bottom centre on the back: "2469"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.17.

575/2597
Photographer working for Parker
Vatican Museums - Museo Pio-Clementino, Sala Rotonda: Bust of Triton in Hellenistic style from Pozzuoli, 1871-72 ca.

albumen print
250x194; album A.F. 6696; xd 25887
bottom left on the back: "2597"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.17.

576/2598
Photographer working for Parker
Vatican Museums - Museo Pio-Clementino, Sala Rotonda: statue of Roman emperor (Nerva) found in several pieces near S. Croce in Gerusalemme, 1871-72 ca.

albumen print
252x190; album A.F.6696; xd 25618
bottom centre on the back: "2598"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.17.

577/2602
Photographer working for Parker
Vatican Museums - Museo Pio-Clementino, Sala Rotonda: statue of Juno Sospita goddess of Lanuvio, 1871-72 ca.

albumen print
250x185; album A.F. 6696; xd 25612
bottom right on the back: "2602"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.17.

578/2604
Photographer working for Parker
Vatican Museums - Museo Pio-Clementino, Sala Rotonda: bust of Roman empress (Julia Domna) found on land outside Porta S. Giovanni, 1871-72 ca.

albumen print
248x190; album A.F. 6696; xd 25851
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.17.

579/2605
Photographer working for Parker
Vatican Museums - Museo Pio-Clementino, Sala Rotonda: statue of the Genius of Augustus, 1871-72 ca.

albumen print
247x198; album A.F. 6696; xd 25880
Miconi Rocchi acquisition
J.H. Parker, 1879, P.II, p.17.

580/2606
Photographer working for Parker
Vatican Museums - Museo Pio-Clementino Sala Rotonda: the so-called bust of Pertinace, 1871-72 ca.

albumen print
254x200; album A.F. 6696; xd 25620
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.17.

581/2607
Photographer working for Parker
Vatican Museums - Museo Pio-Clementino: view of the so-called Sala a Croce Greca by Michelangelo Simonetti, 1871-72 ca.

albumen print
190x251; album A.F. 6696; xd 25649
bottom left on the back: "2607"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.18.

582/2609
Photographer working for Parker
Vatican Museums - Museo Pio-Clementino, Gabinetto delle Maschere: statue of Venus similar to the Venus of Cnidus, 1871-72 ca.

albumen print
250x194; album A.F. 6696; xd 25619
bottom left on the back: "2609"
Miconi-Rocchi acquisition
J.H. Parker, 1879, p.III, p.18.

583/2610
Photographer working for Parker
Vatican Museums - Museo Pio-Clementino, Sala Simonetti: high-relief depicting a prisoner (Gaul or Germanic), 1871-72 ca.

albumen print
254x193; album A.F. 6696; xd 25594
bottom left on the back: "2610"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.18.

584/2612
Photographer working for Parker
Vatican Museums - Galleria dei Candelabri: general view, 1871-72 ca.

albumen print
192x258; album 6696; xd 25684
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.18.

585/2613
Photographer working for Parker
Vatican Museums - Galleria dei Candelabri: statuette of boy playing and sarcophagus of young man, 1871-72 ca.

albumen print
250x 194; album A.F. 6696; xd 25866
bottom left on the back: "2613"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.18.

586/2614
Photographer working for Parker
Vatican Museums - galleria dei Candelabri: marble vase with bas-relief depicting Licurgus violating a feast of Bacchus, found at Prima Porta with the statue of Augustus, 1871-72 ca.

albumen print
253x190; album A.F. 6696; xd 26209
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.18.

587/2616
Photographer working for Parker
Vatican Museums - Galleria de Candelabri: statue of Artemis Efesina symbol of the fecundity of nature, 1871-72 ca.

albumen print
259x190; album A.F. 6696; xd 25852
bottom left on the back: "2616"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.18.

588/2622
Photographer working for Parker
Vatican Museums - Galleria dei Candelabri: group depicting a Satyr with the child Bacchus on his shoulders, found near the Lateran, 1871-72 ca.

albumen print
258x193; album A.F. 6696; xd 25872
bottom left on the back: "2622"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.II, p.19.

589/2628
Photographer working for Parker
Vatican Museums - Galleria de Candelabri: vase with scene of Bacchanalia, 1871-72 ca.

albumen print
242x183; album A.F. 6696; xd 25608
bottom right on the back: "2868"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.19

590/2630
Photographer working for Parker
Vatican Museums - Galleria dei Candelabri: statue of the boy strangling the goose, found in Old Rome, 1871-72 ca.

albumen print
257x196; album A.F. 6696; xd 25621
bottom left on the back: "2630"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III,p.19.

591/2631
Photographer working for Parker
Vatican Museums - Galleri dei Candelabri: statue of the boy strangling the goose, found in Old Rome, 1871-72 ca.

albumen print
255x189; album A.F. 6696; xd 25622
bottom left on the back: "2631"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.19.

592/2632
Photographer working for Parker
Vatican Museums - Galleria dei Candelabri: vase with bas-relief depicting Neptune between two sea monsters, 1871-72 ca.

albumen print
250x195; album A.F. 6696; xd 25957
bottom centre on the back: "2632"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.19.

593/2633
Photographer working for Parker
Vatican Museums - Galleria dei Candelabri: statue of Apollo wrongly restored as Diana, 1871-72 ca.

albumen print
249x190; album A.F. 6696; xd 25853
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, P.19.

594/2634
Photographer working for Parker
Vatican Museums - Galleria dei candelabri: sarcophagus with myth of the Niobides, 1871-72 ca.

albumen print
204x256; album A.F. 6696; xd 25642
bottom left on the back: "2634"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.19.

595/2636
Photographer working for Parker
Vatican Museums - Galleria dei Candelabri: male statue of the archaic Greek type, 1871-72 ca.

albumen print
255x196; album A.F. 6696; xd 25873
bottom right on the back: "2636"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III. p.20.

596/2638
Photographer working for Parker
Vatican Museums - Galleria dei Candelabri: sarcophagus depicting the rape of Leucippidis and statuette of Persian fighting, 1871-72 ca.

albumen print
197/255; album A.F. 6696; xd 25835
bottom left on the back: "2638"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.20.

597/2639
Photographer working for Parker
Vatican Museums - Galleria dei Candelabri: sarcophagus depicting Diana and Endymion and statuette probably of Persephone restored as Ceres, 1871-72 ca.

albumen print
194x250; album A.F. 6696; xd 25834
bottom left on the back: "2639"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.20.

598/2640
Photographer working for Parker
Vatican Museums - Galleria dei Candelabri: urn with bas-relief depicting enebriated grape harvesters, 1871-72 ca.

albumen print
251x189; album A.F. 6696; xd 25861
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.20.

599/2653
Filippo Lais or Giovan Battista Colamedici, attrib.
Columbarium of Pomponius Hylas: detail of fresco decoration, 1871-72 ca.

albumen print
214x165; A.F. 2684; xd 19679
stamp bottom left on the back: "2653"
Gatteschi bequest
J.H. Parker, 1879, P.III, p.21.

600/2666
Filippo Lais or Giovan Battista Colamedici, attrib.
Columbarium in the Vigna Codini: funerary urn with inscriptions, 1871-72 ca.

albumen print
237x184; album A.F. 6696; xd 26212
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.22.

601/2680
Giovan Battista Colamedici, attrib.
Loreto: marble relief in the cathedral with the transfer of the Holy House, 1871-72 ca.

albumen print
186x242; album A.F. 6698; xd 23952
bottom right on the back: "2680"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.22.

602/2684
Giovan Battista Colamedici, attrib.
Benevento: bronze door of the cathedral, 1871-72 ca.

albumen print
241x184; album A.F. 6698; xd 23971
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.23.

603/2686
Giovan Battista Colamedici, attrib.
Benevento, cathedral: ambo and paschal candlestick, 1871-72 ca.

albumen print
238x188; album A.F. 6698; xd 23970
bottom right on the back: "2686"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.23.

604/2694
Giovan Battista Colamedici, attrib.
Benevento: Arch of Trajan, 1871-72 ca.

albumen print
246x185; album A.F. 6698; xd 24905
bottom right on the back: "2694"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.23.

605/2710
Photographer working for Parker
Villa Pamphili: the Palazzina dell'Algardi, 1871-72 ca.

albumen print
188x247; album A.F. 6700; xd 25397
bottom right on the back: "2710"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.25.

606/2716
Francesco Sidoli, attrib.
9th century Bible from S. Paolo fuori le Mura: illuminated page with scenes from the Old Testament, 1868-70 ca.

albumen print
215x154; album A.F. 6698; xd 24771
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.25.

607/2719
Francesco Sidoli, attrib.
9th century Bible from S. Paolo fuori le Mura: page illuminated with angels and evangelists 1868-70 ca.

albumen print
213x160; album A.F. 6698; xd 23923
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.26.

608/2726
Photographer working for Parker
Roman Forum: Basilica Julia and Temple of the Dioscuri during the 1872 excavations

albumen print
191x244; album A.F. 6700; xd 25699
bottom left on the back, partial: "2726"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.26.

609/2738
Photographer working for Parker
Palazzo Borghese: courtyard, 1872 ca.

albumen print
190x249; album A.F. 6700; xd 25403
bottom left on the back: "2738"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.27.

610/2739
Photographer working for Parker
Palazzo Borghese: courtyard, 1872 ca.

albumen print
250x197; album A.F. 6696; xd 25892
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.27.

611/2743
Carlo Baldassarre Simelli or De Bonis, attrib.
Capitoline Museums - Room of the Dying Gaul: marble group of Cupid and Psyche, 1872 ca.

albumen print
253x193; album A.F. 6698; xd 25139
bottom left on the back: "2743"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.27.

612/2746
Carlo Baldassarre Simelli or De Bonis, attrib.
Capitoline Museums - Room of the Emperors: relief with Perseus freeing Andromeda from the sea monster, 1872 ca.

albumen print
255x194; album A.F. 6698; xd 25888
bottom left on the back: "2746"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.27.

613/2747
Carlo Baldassarre Simelli or De Bonis, attrib.
Capitoline Museums - Room of the Emperors: relief showing Endymion sleeping near a dog, found on the Aventine, 1872 ca.

albumen print
245x195; album A.F. 6696; xd 25949
bottom left on the back: "2747"
J.H. Parker, 1879, P.III, p.27.

614/2748
Carlo Baldassarre Simelli or De Bonis, attrib.
Capitoline Museums - Room of the Doves: girl with dove attacked by a serpent, 1872 ca.

albumen print
248x194; album A.F. 6698; xd 25140
bottom left on the back: "2748"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.27

615/2749
Photographer working for Parker
Villa Albani: general view, 1872 ca.

albumen print
191x240; album A.F. 6700; xd 25398
Miconi-Rocchi acquisition
J.H.Parker, 1879, P.III, p.27.

616/2752
Photographer working for Parker
Villa Albani: statue of Ceres, 1872 ca.

albumen print
255x193; album A.F. 6696; xd 25623
bottom left on the back: "2752"
J.H. Parker, 1879, P.III, p.27.

617/2754
Photographer working for Parker
Villa Albani: Statue of Venus Genetrix, 1872 ca.

albumen print
247x186; album A.F. 6696; xd 25624
bottom right on the back: "2754"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.27

618/2760
Photographer working for Parker
Villa Albani: statue of Venus, 1872 ca.

albumen print
257x192; album A.F. 6696; xd 25854
bottom right on the back: "2760"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.28

619/2761
Photographer working for Parker
Villa Albani: statue of Muse with cithara, 1872 ca.

albumen print
247x189; album A.F. 6696; xd 25874
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.28

620/2765
Photographer working for Parker
Villa Albani: statue of Lucius Verus, 1872 ca.

252x196; album A.F. 6696; xd 25626
bottom right on the back: "2765"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.28

621/2768
Photographer working for Parker
Villa Albani: statue of Hadrian, 1872 ca.

albumen print
250x194; album A.F. 6696; xd 25625
bottom centre on the back: "2768"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.28

622/2770
Photographer working for Parker
Villa Albani: bust of Lucius Verus, 1872 ca.

albumen print
254x190; album A.F. 6696; xd 25855
bottom centre on the back: "2770"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.28

623/2771
Photographer working for Parker
Villa Albani: statue of Juno, 1872 ca.

albumen print
256x194; album A.F. 6696; xd 25875
bottom left on the back: "2771"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.28

624/2772
Photographer working for Parker
Villa Albani: bust of Marcus Aurelius, 1872 ca.

albumen print
255x186; album A.F. 6696; xd 25664
bottom centre on the back: "2772"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.28

625/2773
Photographer working for Parker
Villa Albani: statue of dancing Baccante, 1872 ca.

albumen print
254x186; album A.F. 6696; xd 25665
bottom right on the back: "2773"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.28

626/2775
Photographer working for Parker
Villa Albani: group with Faun and child Bacchus, 1872 ca.

albumen print
254x190; album A.F. 6696; xd 25858
bottom right on the back: "2775"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.29

627/2777
Photographer working for Parker
Villa Albani: statue of Apollo, 1872 ca.

albumen print
256x189; album A.F. 6696; xd 25876
bottom left on the back: "2777"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.29

628/2785
Photographer working for Parker
Villa Albani: statue of Leda and the swan, 1872 ca.

albumen print
247x186; album A.F. 6696; xd 25136
bottom centre-right on the back: "2785"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.29

629/2796
Photographer working for Parker
Villa Albani: statue of Apollo, 1872 ca.

albumen print
250x197; album A.F. 6696; xd 25662
bottom right on the back: "2796"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.30

630/2798
Photographer working for Parker
Villa Albani: statue of Caryatid, 1872 ca.

albumen print
252x193; album A.F. 6696; xd 25663
bottom centre on the back: "2798"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.30

631/2801
Photographer working for Parker
Villa Albani: bas-relief with acanthus volutes and two winged geni, 1872 ca.

albumen print
190x253; album A.F. 6696; xd 25860
bottom right on the back: "2801"; centre "644"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.30

632/2803
Photographer working for Parker
Villa Albani: bust of Jupiter Serapis in basalt, said to be "ancient black", 1872 ca.

albumen print
254x194; album A.F. 6696; xd 25843
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.30

633/2804
Photographer working for Parker
Villa Albani: statue of Atlas holding up a disc decorated with signs of the zodiac, 1872 ca.

albumen print
251x195; album A.F. 6696; xd 25877
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.30

634/2806
Photographer working for Parker
Villa Albani: mosaic with scene of the myth of Neottolemus and Hermione found near Arpino, 1872 ca.

albumen print
236x195; album A.F. 6696; xd 25857
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.30

635/2807
Photographer working for Parker
Villa Albani: bust of Homer, 1872 ca.

albumen print
250x188; album A.F. 6696; xd 25660
bottom centre-right on the back: "2807"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.30

636/2815
Photographer working for Parker
Villa Albani: (bas-relief depicting comic actors around a table), 1872 ca.

albumen print
253x199; album A.F. 6696; xd 25595
bottom left on the back: "2815"; bottom centre: "902"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.30

637/2830
Photographer working for Parker
Villa Albani: bas-relief depicting Pollux dismounting from his horse to fight Linceus, 1872 ca.

albumen print
196x256; album A.F. 6700; xd 25392
bottom left on the back: "2830"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.31

638/2832
Photographer working for Parker
Villa Albani: (bas-relief depicting a religious scene), 1872 ca.

albumen print
222x190; album A.F. 6696; xd 25867
bottom centre: "991"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.31

639/2833
Photographer working for Parker
Villa Albani: statue of Antinous, 1872 ca.

albumen print
256x193; album A.F. 6696; xd 25661
bottom left on the back: "2833"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.31

640/2834
Photographer working for Parker
Villa Albani: statue of Faun playing the flute, 1872 ca.

albumen print
254x195; album A.F. 6696; xd 25844
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.31

641/2843
Photographer working for Parker
Villa Albani: bas-relief depicting Marcus Aurelius, Faustina, and the goddess Roma, 1872 ca.

albumen print
255x187; album A.F. 6696; xd 25889
bottom right on the back: "2843"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.32

642/2850
Photographer working for Parker
Basilica of S. Giovanni in Laterano, view of exterior, 1872 ca.

albumen print
196x251; A.F. 2568; xd 19351
Cartocci bequest
J.H. Parker, 1879, P.III, p.32

643/2851
Photographer working for Parker
Basilica of S. Giovanni in Laterano, view of exterior with portico, 1872 ca.

albumen print
190x250; album A.F. 6700; xd 25409
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.32

644/2852
Carlo Baldassarre Simelli, attrib.
Lateran Museum: mosaic with athletes found in the Baths of Caracalla, now in the Vatican Museums - Museo Gregoriano Profano, 1872 ca.

albumen print
253x194; album A.F. 6696; xd 26229
bottom left on the back: "2852"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.32

645/2854
Carlo Baldassarre Simelli, attrib.
Lateran Museum: bas-relief depicting two boxers, found near the Arch of Gallienus, now in the Vatican Museums - Museo Gregoriano Profano, 1872 ca.

albumen print
188x256; album A.F. 6696; xd 25634
bottom left on the back: "2854"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.32

646/2855
Carlo Baldassarre Simelli, attrib.
Lateran Museum: front of the sarcophagus said to be of Plotinus, now in the Vatican Museums - Museo Gregoriano Profano, 1872 ca.

albumen print
178x236; album A.F. 6696; xd 25633
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.32

647/2859
Carlo Baldassarre Simelli, attrib.
Lateran Museum: composite capital with acanthus leaves now in the Vatican Museums - Museo Gregoriano Profano, 1872 ca.

albumen print
252x194; album A.F. 6696; xd 25881
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.33

648/2860
Carlo Baldassarre Simelli, attrib.
Lateran Museum: fragments of architectural friezes, now in the Vatican Museums - Museo Gregoriano Profano, 1872 ca.

albumen print
190x250; album A.F. 6696; xd 25605
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.33

649/2861
Carlo Baldassarre Simelli, attrib.
Lateran Museum: composite capital with acanthus leaves and funerary urn of Pomponia Priscilla, now in the Vatican Museums - Museo Gregoriano Profano, 1872 ca.

albumen print
254x198; album A.F. 6696; xd 25948
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.33

650/2862
Carlo Baldassarre Simelli, attrib.
Lateran Museum: fragments of architectural decoration: cornices, panelled ceilings, antefix, now in the Vatican Museums - Museo Gregoriano Profano, 1872 ca.

albumen print
185x257; album A.F. 6696; xd 25941
bottom left on the back: "2862"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.33

651/2863
Carlo Baldassarre Simelli, attrib.
Lateran Museum: composite capital with cornice, now in the Vatican Museums - Museo Gregoriano Profano, 1872 ca.

albumen print
190x255; album A.F. 6696; xd 25899
bottom left on the back: "2863"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.33

652/2864
Carlo Baldassarre Simelli, attrib.
Lateran Museum: fragments of architectural freizes and capitals, now in the Vatican Museums - Museo Gregoriano Profano, 1872 ca.

albumen print
192x252; album A.F. 6696; xd 26011
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.33

653/2865
Carlo Baldassarre Simelli, attrib.
Lateran Museum: composite capital, now in the Vatican Museums - Museo Gregoriano Profano, 1872 ca.

albumen print
250x194; album A.F. 6696; xd 25609
label top right on the back reads: "2865"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.33

654/2866
Carlo Baldassarre Simelli, attrib.
Lateran Museum: fragments of capital friezes and other architectural details, now in the Vatican Museums - Museo Gregoriano Profano, 1872 ca.

albumen print
194x244; album A.F. 6696; xd 25604
label bottom right on the back reads: "2866"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.33

655/2867
Carlo Baldassarre Simelli, attrib.
Lateran Museum: statue of Esculapius, now in the Vatican Museums - Museo Gregoriano Profano, 1872 ca.

albumen print
256x193; album A.F. 6696; xd 25878
bottom right and left on the back: "2867"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.33

656/2875
Carlo Baldassarre Simelli, attrib.
Lateran Museum: statue of dancing Faun found near S. Lucia in Selci, now in the Vatican Museums - Museo Gregoriano Profano, 1872 ca.

albumen print
255x190; album A.F. 6698; xd 25137
bottom left on the back: "2875"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.34

657/2876
Carlo Baldassarre Simelli, attrib.
Lateran Museum: statue of Sophocles found near Terracina, now in the Vatican Museums - Museo Gregoriano Profano, 1872 ca.

albumen print
254x191; album A.F. 6696; xd 25658
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.34

658/2878
Carlo Baldassarre Simelli, attrib.
Lateran Museum: statue of Neptune, now in the Vatican Museums - Museo Gregoriano Profano, 1872 ca.

albumen print
251x181; album A.F. 6696; xd 25659
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.34

659/2879
Carlo Baldassarre Simelli, attrib.
Lateran Museum: architectural fragments now in the Vatican Museums - Museo Gregoriano Profano, 1872 ca.

albumen print
196x254; album A.F. 6696; xd 25945
bottom right on the back: "2879"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.34

660/2880
Carlo Baldassarre Simelli, attrib.
Lateran Museum: architectural fragments now in the Vatican Museums - Museo Gregoriano Profano, 1872 ca.

albumen print
197x257; album A.F. 6696; xd 25894
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.34

661/2885
Carlo Baldassarre Simelli, attrib.
Lateran Museum: bas-relief depicting the labours of Hercules, now in the Vatican Museums - Museo Gregoriano Profano, 1872 ca.

albumen print
191x255; album A.F. 6696; xd 25827
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.34

662/2886
Carlo Baldassarre Simelli, attrib.
Lateran Museum: sarcophagus with bacchanal, now in the Vatican Museums - Museo Gregoriano Profano, 1872 ca.

albumen print
193x245; album A.F. 6696; xd 25632
bottom right on the back: "2886"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.34

663/2887
Carlo Baldassarre Simelli, attrib.
Lateran Museum: sarcophagus with female portrait in the clypeus and putti-seasons, now in the Vatican Museums - Museo Pio-Cristiano, 1872 ca.

albumen print
194x252; album A.F. 6696; xd 25631
label top right on the back reads: "2887"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.34

664/2888
Carlo Baldassarre Simelli, attrib.
Lateran Museum: sarcophagus with Caledonian boar hunt, now in the Vatican Museums - Museo Gregoriano Profano, 1872 ca.

albumen print
200x259; album A.F. 6696; xd 25828
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.34

665/2889
Carlo Baldassarre Simelli, attrib.
Lateran Museum: sarcophagus with Fedra, Hippolytus, and Mealeagrus on the Caledonian hunt, now in the Vatican Museums - Museo Gregoriano Profano, 1872 ca.

albumen print
194x254; album A.F. 6696; xd 25829
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.34

666/2890
Carlo Baldassarre Simelli, attrib.
Lateran Museum: Dionysiac sarcophagus with Indian triumph, now in the Vatican Museums - Museo Gregoriano Profano, 1872 ca.

albumen print
193x259; album A.F. 6696; xd 25630
top right on the back: "2890"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.34

667/2892
Carlo Baldassarre Simelli, attrib.
Lateran Museum: statue of Barbarian prisoner found near Via dei Coronari, now in the Vatican Museums - Museo Gregoriano Profano, 1872 ca.

albumen print
244x172; album A.F. 6696; xd 26197
bottom left on the back: "28..."
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.35

668/2893
Carlo Baldassarre Simelli, attrib.
Lateran Museum: fragments of sarcophagus with bas-reliefs, statues and portraits, now in the Vatican Museums - Museo Gregoriano Profano, 1872 ca.

albumen print
196x256; album A.F. 6696; xd 26180
bottom left on the back: "2893"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.35

669/2894
Carlo Baldassarre Simelli, attrib.
Lateran Museum: sarcophagus of Titus Flavius true Roman horseman, now in the Vatican Museums - Museo Gregoriano Profano, 1872 ca.

albumen print
253x197; album A.F. 6696; xd 25952
bottom left on the back: "2894"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.35

670/2896
Carlo Baldassarre Simelli, attrib.
Lateran Museum: fresco from Ostia with the myth of Saturn, now in the Vatican Museums - storerooms, 1872 ca.

albumen print
162x246; album A.F. 6698; xd 23936
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.35

671/2897
Carlo Baldassarre Simelli, attrib.
Lateran Museum: fresco from Ostia with a circumpotatio, now in the Vatican Museums - storerooms, 1872 ca.

albumen print
186x248; album A.F. 6698; xd 24872
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.35

672/2898
Carlo Baldassarre Simelli, attrib.
Lateran Museum: fresco from Ostia with the rape of Proserpine, now in the Vatican Museums - storerooms, 1872 ca.

albumen print
167x239; album A.F. 6698; xd 23937
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.35

673/2899
Carlo Baldassarre Simelli, attrib.
Christian Lateran Museum: view of one of the rooms, 1872 ca.

albumen print
199x251; album A.F. 6700; xd 25762
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.35

674/2902
Carlo Baldassarre Simelli, attrib.
Lateran Museum: the so-called "dommatico" sarcophagus, now in the Vatican Museums - Museo Pio-Cristiano, 1872 ca.

albumen print
188x254; album A.F. 6696; xd 25628
bottom left on the back: "2902"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.35

675/2905
Carlo Baldassarre Simelli, attrib.
Lateran Museum: sarcophagus with the cycle of Jonah, with scenes from the lives of Christ and St. Peter, now in the Vatican Museums - Museo Pio-Cristiano, 1872 ca.

albumen print
187x252; album A.F. 6700; xd 25767
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.36

676/2907
Carlo Baldassarre Simelli, attrib.
Lateran Museum: sarcophagus with scenes from the life of Christ and St. Peter, now in the Vatican Museums - Museo Pio-Cristiano, 1872 ca.

albumen print
189x253; album A.F. 6700; xd 25766
label top right on the back reads: "2907"
Miconi-Rocchi acquisition
J.H. Parker, 1879 P.III, p.36

677/2911
Carlo Baldassarre Simelli, attrib.
Lateran Museum: sarcophagus with the deceased in the shell-valve clypeus with scenes from the Old and New Testaments, now in the Vatican Museums - Museo Pio-Cristiano, 1872 ca.

albumen print
194x250; album A.F. 6700; xd 25695
bottom left on the back: "2911"
Miconi-Rocchi acquisition
J.H. Parker, 1879 P.III, p.36

678/2914
Carlo Baldassarre Simelli, attrib.
Lateran Museum: sarcophagus with the deceased in the clypeus and scenes from the Old and the New Testaments, now in the Vatican Museums - Museo Pio-Cristiano, 1872 ca.

albumen print
192x252; album A.F. 6700; xd 25693
bottom right on the back: "2914"
Miconi-Rocchi acquisition
J.H. Parker, 1879 P.III, p.37

679/2916
Carlo Baldassarre Simelli, attrib.
Lateran Museum: columned sarcophagus with scenes from the lives of Christ and St. Peter, now in the Vatican Museums - Museo Pio-Cristiano, 1872 ca.

albumen print
193x245; album A.F. 6700; xd 25768
Miconi-Rocchi acquisition
J.H. Parker, 1879 P.III, p.37

680/2917
Carlo Baldassarre Simelli, attrib.
Lateran Museum: sarcophagus with shepherds and grape harvest scenes, now in the Vatican Museums - Museo Pio-Cristiano, 1872 ca.

albumen print
193x250; album A.F. 6700; xd 25694
bottom left on the back: "2917"
Miconi-Rocchi acquisition
J.H. Parker, 1879 P.III, p.37

681/2920
Carlo Baldassarre Simelli, attrib.
Lateran Museum: sarcophagus with the deceased in the shell-valve clypeus with scenes from the Old and New Testaments, now in the Vatican Museums - Museo Pio-Cristiano, 1872 ca.

albumen print
195x249; album A.F. 6700; xd 25499
bottom left on the back: "2920"
Miconi-Rocchi acquisition
J.H. Parker, 1879 P.III, p.37

682/2923
Carlo Baldassarre Simelli, attrib.
Lateran Museum: sarcophagus with the deceased in the shell-valve clypeus and scenes from the Old and the New Testaments, now in the Vatican Museums - Museo Pio-Cristiano, 1872 ca.

albumen print
180x242; album A.F. 6700; xd 25500
Miconi-Rocchi acquisition
J.H. Parker, 1879 P.III, p.38

683/2925
Carlo Baldassarre Simelli, attrib.
Lateran Museum: sarcophagus with orante in the centre and scenes from the life of Christ, now in the Vatican Museums - Museo Pio-Cristiano, 1872 ca.

albumen print
192x252; album A.F. 6700; xd 25706
top left on the back: "2925"
Miconi-Rocchi acquisition
J.H. Parker, 1879 P.III, p.38

684/2927
Carlo Baldassarre Simelli, attrib.
Lateran Museum: sarcophagus with Christ centre, giving the law to Peter, now in the Vatican Museums - Museo Pio-Cristiano, 1872 ca.

albumen print
187x254; album A.F. 6700; xd 25705
bottom right on the back: "2927"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.38

685/2928
Carlo Baldassarre Simelli, attrib.
Lateran Museum: copy of the fresco of the catacombs of SS. Saturnino e Trasone with the Good Shepherd, now in the Vatican Museums - Museo Lapidario Cristiano, 1872 ca.

albumen print
187x245; album A.F. 6698; xd 24873
bottom left on the back: "2928"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.38

686/2929
Carlo Baldassarre Simelli, attrib.
Lateran Museum: "passion" sarcophagus with trees, now in the Vatican Museums - Museo Pio-Cristiano, 1872 ca.

albumen print
193x252; album A.F. 6696; xd 25833
bottom right on the back: "2929"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.38

687/2930
Carlo Baldassarre Simelli, attrib.
Lateran Museum: columned "passion" sarcophagus, now in the Vatican Museums - Museo Pio-Cristiano, 1872 ca.

albumen print
190x254; album A.F. 6696; xd 25832
bottom right on the back: "2930"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.38

688/2931
Carlo Baldassarre Simelli, attrib.
Lateran Museum: sarcophagus with scenes from the lives of Peter and Christ, now in the Vatican Museums - Museo Pio-Cristiano, 1872 ca.

albumen print
173x252; album A.F. 6696; xd 25627
bottom right on the back: "2930"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.39

689/2932
Carlo Baldassarre Simelli, attrib.
Lateran Museum: lid of sarcophagus with the Adoration of the Magi, the story of the departure of Elijah and funeral inscription, now in the Vatican Museums - Museo Pio-Cristiano, 1872 ca.

albumen print
243x195; album A.F. 6696; xd 25596
bottom left on the back: "2932"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.39

690/2934
Carlo Baldassarre Simelli, attrib.
Lateran Museum: fragment of sarcophagus with the sacrifice of Abraham and the miracle of the blind man and the paralysed man, now in the Vatican Museums - Museo Pio-Cristiano, 1872 ca.

albumen print
192x255; album A.F. 6696; xd 25830
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.III, p.39

691/2963
Photographer working for Parker
The Fountain of the Turtles, 1872 ca.

albumen print
252x191; A.F. 2803; xd 19621
bottom right on the back: "27/0"
Cartocci bequest
J.H. Parker, 1879, P.IV, p.1

692/2980
Photographer working for Parker
So-called Matthew with Muses sarcophagus, now in the Museo Nazionale Romano, 1872 ca.

albumen print
165x240; album A.F. 6700; xd 25529
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.3

693/2989
Giovan Battista Colamedici, attrib.
(Crypt of St. Peter: ciborium from the time of Pope Innocent VIII) Vatican Crypt: tabernacle of Pius II, 1869-70 ca.

albumen print
164x111; album A.F. 6735; xd 15443
on the back at the bottom: "Crypt of S. Peter (67)-Ciborium of the Holy lance (time/of Innocent VIII, A.D. 1490), two Angels adoring the/Holy Relic./Taken with manganesian light.8 vo.2989"
Di Capua bequest
J.H. Parker, 1879, P.IV, p.4

694/2997
Giovan Battista Colamedici, attrib.
Vatican Grottos: sarcophagus of Junius Bassus, 1869-70 ca.

albumen print
194x257; album A.F. 6700; xd 25763
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.4

695/3015
Filippo Lais, attrib.
Castel S. Angelo: library, frescoes of mythological subjects by Luzio Luzzi and stucco-work by Siciolante da Sermoneta, 1872 ca.

albumen print
195x250; album A.F. 6698; xd 23911
bottom right on the back: "3015"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.6

696/3017
Filippo Lais, attrib.
Castel S. Angelo: library, frescoes of mythological subjects by Luzio Luzzi and stucco-work by Siciolante da Sermoneta, 1872 ca

albumen print
186x247; album A.F. 6698; xd 23912
bottom left on the back: "3017"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.6

697/3018
Filippo Lais, attrib.
Castel S. Angelo: library, frescoes of mythological subjects by Luzio Luzzi and stucco-work by Siciolante da Sermoneta, 1872 ca.

albumen print
190x238; album A.F. 6698; xd 24746
bottom left on the back: "3018"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.6

698/3019
Filippo Lais, attrib.
Castel S. Angelo: library, frescoes of mythological subjects by Luzio Luzzi and stucco-work by Siciolante da Sermoneta, 1872 ca.

albumen print
190x245; album A.F. 6698; xd 23913
bottom left on the back: "3019"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.6

699/3021
Filippo Lais, attrib.
Castel S. Angelo: library, frescoes of mythological subjects by Luzio Luzzi and stucco-work by Siciolante da Sermoneta, 1872 ca

albumen print
188x243; album A.F. 6698; xd 24747
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.6

700/3023
Filippo Lais, attrib.
Castel S. Angelo: Sala dell'Apollo, frescoes and stucco-work of mythological subjects by Perin del Vaga, 1872 ca.

albumen print
185x246; album A.F. 6698; xd 23915
bottom left on the back: "3023"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.6

701/3025
Filippo Lais, attrib.
Castel S. Angelo: Sala dell'Apollo, frescoes and stucco-work of mythological subjects by Perin del Vaga, 1872 ca.

albumen print
188x240; album A.F. 6698; xd 25096
bottom right on the back: "3025"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.6

702/3028
Giovan Battista Colamedici, attrib.
Grottaferrata: general view of the Abbey, 1872

albumen print
200x260; album A.F. 6698; xd 25896
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.6

703/3029
Giovan Battista Colamedici, attrib.
Marino: Acqua Tepula spring, 1872

albumen print
194x259; album A.F. 6698; xd 24654
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.6

704/3039
Giovan Battista Colamedici, attrib.
Tivoli: view of the temples of the Acropolis at the end of the last century before the isolation work commenced, 1872

albumen print
181x240; A.F. 155; xd 25803
J.H. Parker, 1879, P.IV, p.7

705/3040
Giovan Battista Colamedici, attrib.
Tivoli: falls, 1872

albumen print
192x250; album A.F. 6698; xd 23895
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.7

706/3046
Giovan Battista Colamedici, attrib.
Vicovaro: "Tempietto" of S. Giacomo, 1872-3

albumen print
266x198; A.F. 185; xd 25806
bottom centre on the back: "3046"
J.H. Parker, 1879, P.IV, p.7

707/3049
Giovan Battista Colamedici, attrib.
Vicovaro: view with the Licenza torrent, 1872-3

albumen print
186x247; album A.F. 6698; xd 24653
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.8

708/3051
Giovan Battista Colamedici, attrib.
Specus of the aqueduct of the Acqua Marcia, near Vicovaro, 1872

albumen print
190x250; album A.F. 6698; xd 23894
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.8

709/3065
Giovan Battista Colamedici or Filippo Lais, attrib.
Church of S. Paolo alle Tre Fontane: floor mosaic from Ostia depicting the four seasons, 1872

albumen print
177x223; album A.F. 6698; xd 25149
on the right: "253 Le quattro stagioni - Musaico"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.9

710/3068
Giovan Battista Colamedici, attrib.
Lucca: bas-relief in the portico of the cathedral with stories from the life of St. Martin, 1872-3

albumen print
255x190; album A.F. 6698; xd 24906
bottom right on the back: "3068"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.9

711/3071
Giovan Battista Colamedici, attrib.
Lucca: view of the apse and the bell-tower of the Church of S. Frediano, 1872 ca.

albumen print
265x202; album A.F. 6524; xd 25921
bottom right on the back: "3071"
J.H. Parker, 1879, P.IV, p.9

712/3072
Giovan Battista Colamedici, attrib.
Lucca: facade of the Church of S. Frediano, 1872 ca.

albumen print
257x198; album A.F. 6698; xd 24900
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.9

713/3073
Giovan Battista Colamedici, attrib.
Lucca: portal of the Church of S. Cristoforo, 1872 ca.

albumen print
254x193; album A.F. 6698; xd 25144
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.9

714/3075
Giovan Battista Colamedici, attrib.
Lucca: portal of the Church of S. Giovanni, 1872 ca.

albumen print
249x200; album A.F. 6698; xd 24902
bottom right on the back: "3075"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.9

715/3080
Giovan Battista Colamedici, attrib.
Lucca: architrave of the side portal of the Church of S. Salvatore (oratory of the Annunziata), 1872 ca.

albumen print
199x256; album A.F. 6698; xd 24886
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.10

716/3093
Francesco Sidoli, attrib.
S. Paolo fuori le Mura Bible from the 9th century: illuminated page at the beginning of the book of Leviticus with scenes from the life of Moses, 1868-70 ca.

albumen print
210x155; album A.F. 6698; xd 24749
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.11

717/3096
Francesco Sidoli, attrib.
S. Paolo fuori le Mura Bible from the 9th century: illuminated page at the beginning of the book of Deuteronomy depicting Moses receiving the tablets of the law, 1868-70 ca.

albumen print
220x165; album A.F. 6698; xd 23917
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.11

718/3102
Francesco Sidoli, attrib.
S. Paolo fuori le Mura Bible from the 9th century: illuminated page at the beginning of the second book of Kings depicting David learning of the death of Saul, 1868-70 ca.

albumen print
230x152; album A.F. 6698; xd 24750
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.12

719/3103
Francesco Sidoli, attrib.
S. Paolo fuori le Mura Bible from the 9th century: illuminated page at the beginning of the fourth book of Kings depicting Ocozia, king of Israel, 1868-70 ca.

albumen print
240x178; album A.F. 6698; xd 23918
bottom centre on the back: "3103"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.12

720/3104
Francesco Sidoli, attrib.
S. Paolo fuori le Mura Bible from the 9th century: illuminated page at the beginning of the book of Judith with the story of Judith and Holofernes, 1868-70 ca.

albumen print
238x169; album A.F. 6698; xd 24751
bottom left on the back: "3104"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.12

555/2535

560/2553

556/2541

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570/2591

561/2560

559/2549

562/2567

563/2568

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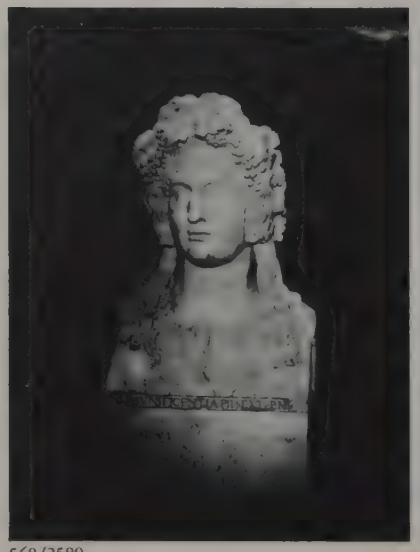
565/2571

566/2576



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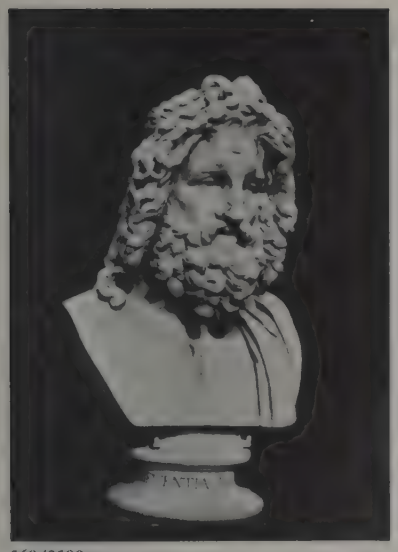

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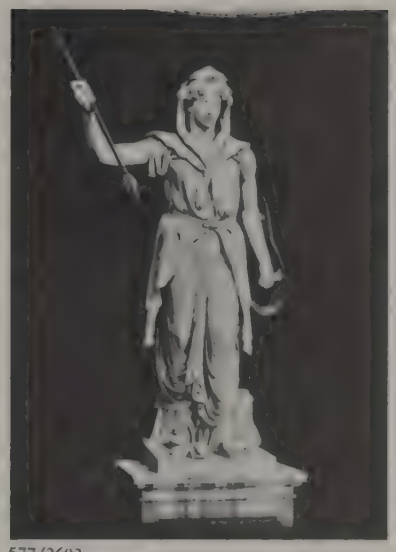

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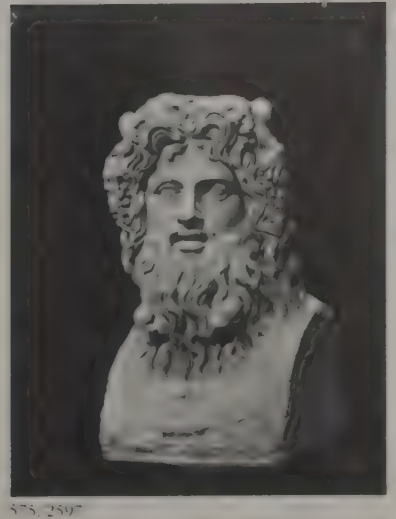

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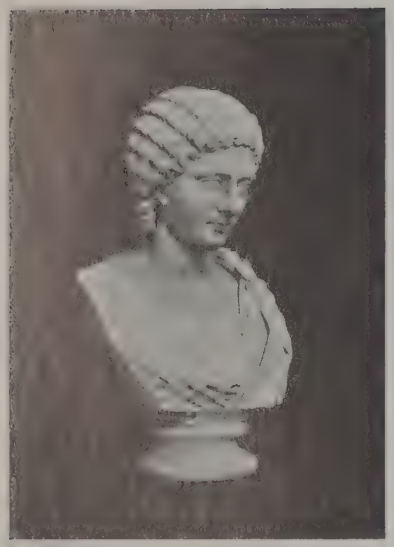

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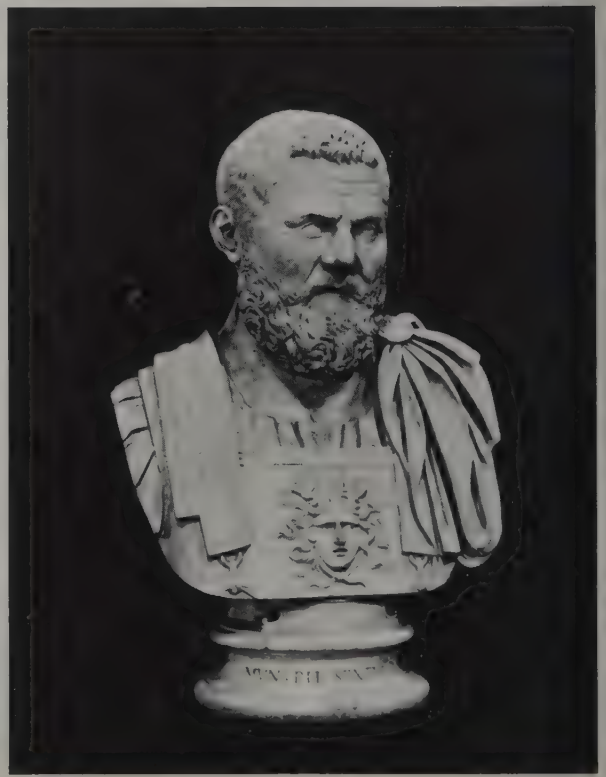

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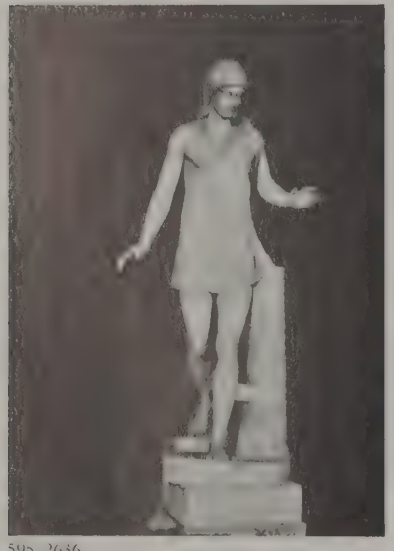

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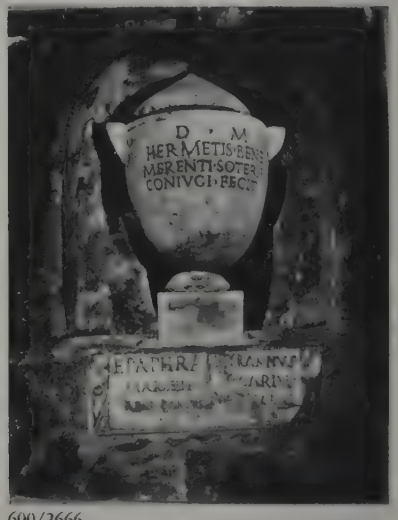

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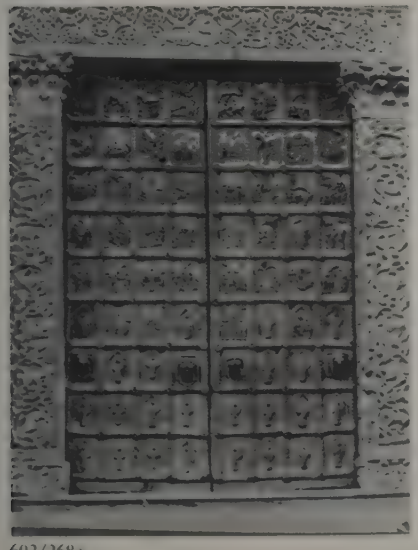

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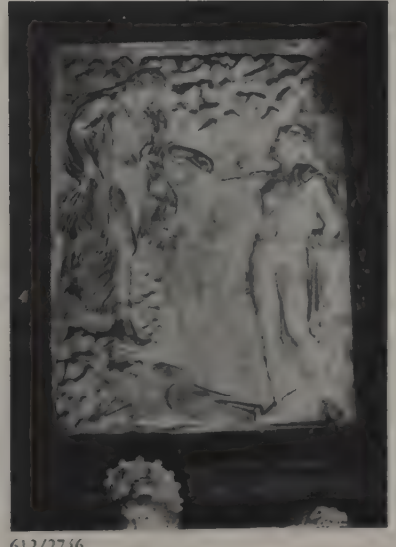

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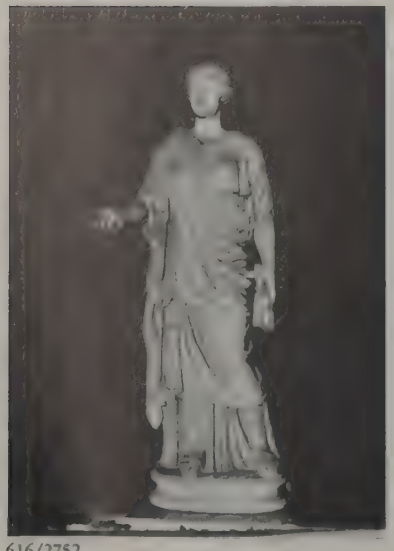

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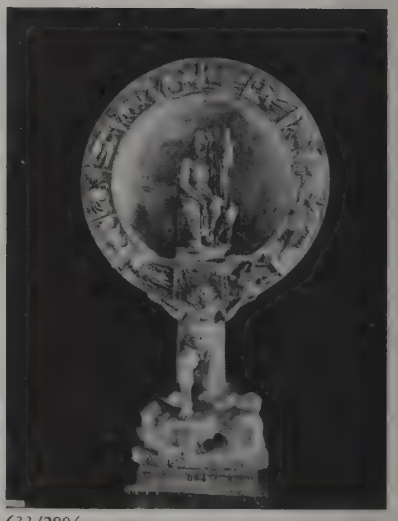

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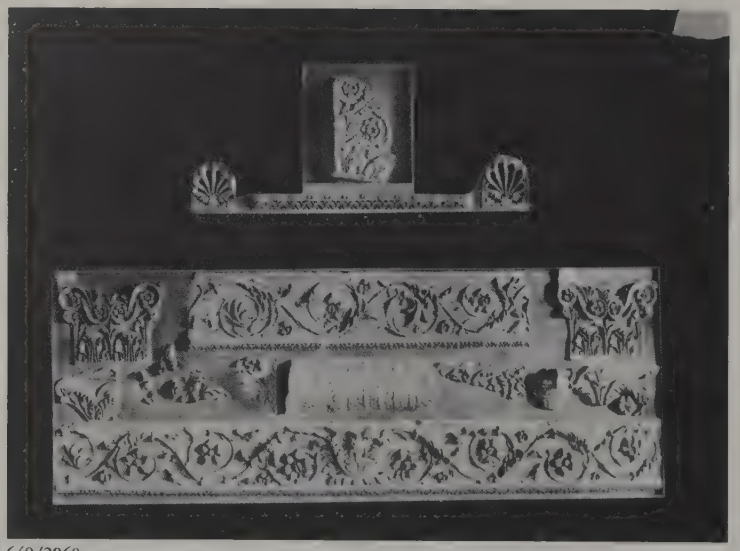

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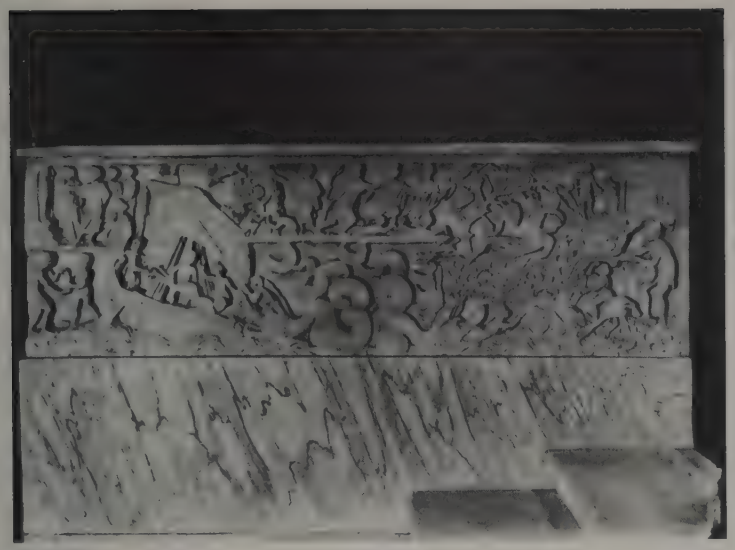

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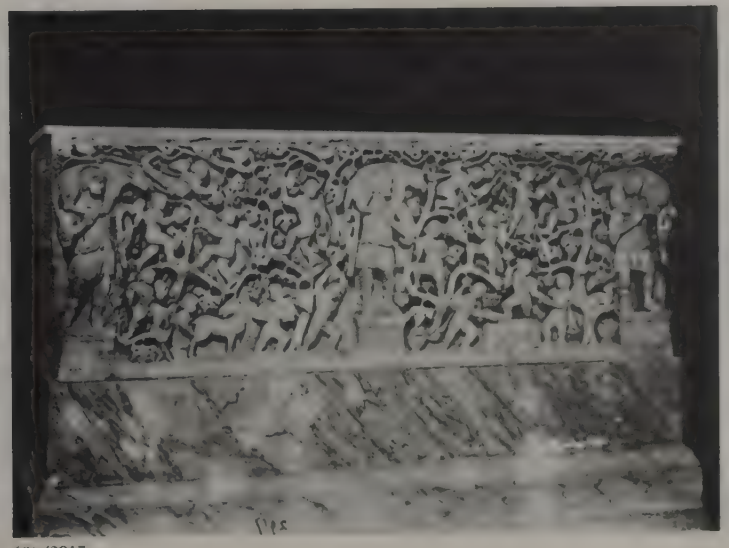

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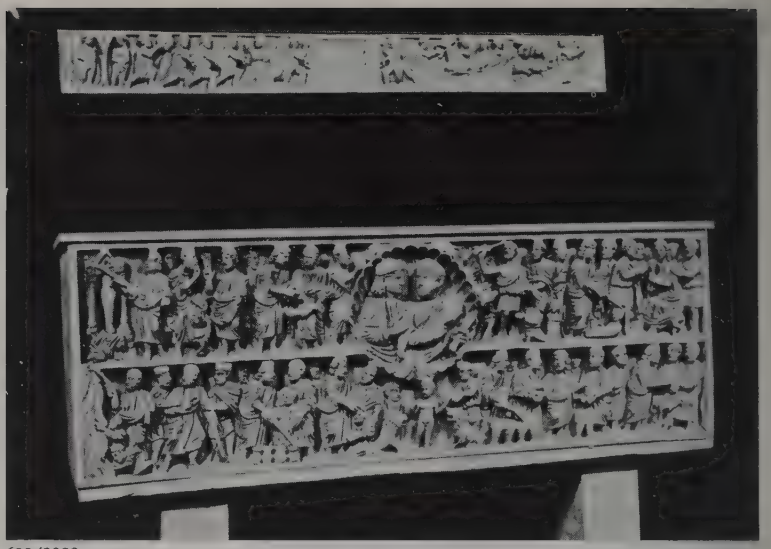

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692/2980

695/3015

696/3017

694/2997

691/2963

698/3019

697/3018

699/3021

700/3023

721/3108
Francesco Sidoli, attrib.
S. Paolo fuori le Mura Bible from the 9th century: illuminated page at the beginning of the Gospel according to St. Matthew with the figure of the Evangelist, 1868-70 ca

albumen print
228x167; album A.F. 6698; xd 23919
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.12

722/3109
Francesco Sidoli, attrib.
S. Paolo fuori le Mura Bible from the 9th century: illuminated page at the beginning of the Gospel according to St. Mark with the figure of the Evangelist, 1868-70 ca.

albumen print
238x168; album A.F. 6698; xd 24752
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.13

723/3110
Francesco Sidoli, attrib.
S. Paolo fuori le Mura Bible from the 9th century: illuminated page at the beginning of the Gospel according to St. Luke with the figure of the Evangelist, 1868-70 ca.

albumen print
224x167; album A.F. 6698; xd 23920
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.13

724/3112
Francesco Sidoli, attrib.
S. Paolo fuori le Mura Bible from the 9th century: illuminated page at the beginning of the Gospel according to St. John with the figure of the Evangelist, 1868-70 ca.

albumen print
228x184; album A.F. 6698; xd 24753
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.13

725/3114
Francesco Sidoli, attrib.
S. Paolo fuori le Mura Bible from the 9th century: illuminated page at the beginning of the Acts of the Apostles depicting the Ascension of Christ, 1868-70 ca.

albumen print
214x151; album A.F. 6698; xd 23921
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.13

726/3128
Photographer working for Parker
Piazza del Pantheon, 1872 ca

albumen print
[illegible]; album A.F. 6700; xd 25484
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.14

727/3130
Filippo Lais or Giovan Battista Colamedici, attrib.
Church of S. Maria in Aracoeli cosmatesque ambo, 1872 ca.

albumen print
255x190; album A.F. *6698*, xd 25856
label bottom right reads. "213 Pulpito nella Chiesa dell'Aracoeli"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.15

728/3141
Filippo Lais or Giovan Battista Colamedici, attrib.
Church of S. Maria in Aracoeli cosmatesque ambo, 1872 ca.

albumen print
248x190; A.F. 2547; xd 19536
J.H. Parker, 1879, P.IV, p.15

729/3152
Photographer working for Parker
Pyramid of Caius Cestius and the non-Catholic English cemetery, 1872 ca.

albumen print
194x248; A.F. 2681; xd 19667
J.H. Parker, 1879, P.IV, p.16

730/3159
Photographer working for Parker
Roman Forum: temple of the god Julius (rostrum of Julius Ceasar) during the excavations in 1874

albumen print
187x242; album A.F. 6700; xd 25415
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.17

731/3170
Photographer working for Parker
Roman Forum: general view of the Palatine 1874 ca.

albumen print
194x244, album A.F. 6700; xd 25411
bottom left on the back "3170"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.18

732/3171
Giovan Battista Colamedici, attrib.
Isola Farnese: the Ferraioli castle, 1874 ca.

albumen print
192x250; album A.F. *6698*, xd *23893*
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.18

733/3172
Giovan Battista Colamedici, attrib.
Isola Farnese: general view, 1874 ca

albumen print
193x260; album A.F. *6698*, xd *24652*
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.19

734/3183
Photographer working for Parker
Palatine, [illegible] Flavia: oval fountain, 1874 ca

albumen print
190x245, album A.F. 6700; xd 25388
bottom left on the back "3183"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.19

735/3182
Photographer working for Parker
Remains of a stretch of the Servian Walls on the Esquiline during the excavations in 1874, the Capocci tower (of the Porta S. Lorenzo) in the background

albumen print
189x247, album A.F. 6700; xd 25399
bottom left on the back "3188
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.19

736/3189
Filippo Lais or Giovan Battista Colamedici, attrib.
Columbarium (of the freed men of Livia Augusta) on the Appian Way in the Vigna Colonna, 1874 ca.

albumen print
187x235, A.F. 6700; xd 25377
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.20

737/3187
Photographer working for Parker
Sheet of stone bas-relief with Mithraic figures found during the excavations in 1874

albumen print
247x198, album A.F. *6696*, xd *25865*
bottom centre on the back "3191"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.22

738/3201
Photographer working for Parker
Colosseum: interior during the excavations in 1874, south side

albumen print
251x194, album A.F. 6700; xd 25479
bottom right on the back "3201"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.23

739/3205
Photographer working for Parker
Colosseum: interior during the excavations in 1874

albumen print
248x195, album A.F. 6700; xd 25480
bottom left on the back "3205"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.23

740/3207
Photographer working for Parker
Group of dying Gaul with wife from the Ludovisi collection, now in the Museo Nazionale Romano, 1874 ca

albumen print
245x186, album A.F. *6698*, xd 25026
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.23

741/3208
Photographer working for Parker
Group of Orestes and Electra from the Ludovisi collection, now in the Museo Nazionale Romano, 1874 ca

albumen print
242x185, album A.F. 6698; xd 25145
bottom centre on the back "3208"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.24

742/3209
Photographer working for Parker
Group of Pluto and Proserpina by G.L. Bernini, from the Palazzo Boncompagni Ludovisi, now in the Galleria Borghese, 1874 ca.

albumen print
245x187, album A.F. 6698; xd 24228
bottom centre on the back "3209"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.24

743/3211
Carlo Baldassarre Simelli, attrib.
Municipal deposit: statues and fragments from the 1874 excavations

albumen print
191x250, album A.F. 6700, xd 25809
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.24

744/3212
Carlo Baldassarre Simelli, attrib.
Municipal deposit: statues from the 1874 excavations

albumen print
195x252, album A.F. 6700, xd 25814
bottom right on the back "3212"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.24

745/3220
Photographer working for Parker
(Remains of the Basilica and the catacombs of S. Petronilla) Catacombs of Domitilla and Basilica of SS. Nereo e Achilleo during the 1874 excavations

albumen print
194x247, album A.F. 6700, xd 25395
bottom left on the back "3220"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.24

746/3221
Photographer working for Parker
(Remains of the Basilica and the catacombs of S. Petronilla) Catacombs of Domitilla and Basilica of SS. Nereo e Achilleo during the 1874 excavations

albumen print
187x247, album A.F. 6700, xd 25396
bottom right on the back "3221"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.24

747/3226
Filippo Lais or Giovan Battista Colamedici, attrib.
Church of S. Francesca Romana: bas-relief depicting the return of Pope Gregory IX from Avignon, 1874 ca.

albumen print
241x188; A.F. 6696; xd 25868
bottom left on the back: "3226"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.25

748/3228
Photographer working for Parker
(Portico di Livia) Temple of Venus and Rome during the 1874 excavations

albumen print
185x243; album A.F. 6698; xd 24519
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.25

749/3229
Photographer working for Parker
Roman Forum: view of the Basilica Julia on the Palatine during the 1874 excavations

albumen print
181x146; album A.F. 6700; xd 25414
bottom right on the back: "3229"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.25

750/3230
Photographer working for Parker
Piazza Bocca della Verità with the so-called temple of Vesta, 1874 ca.

albumen print
193x250; album A.F. 6700; xd 25404
bottom right on the back: "3230"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.24

751/3233
Carlo Baldassarre Simelli, attrib.
Municipal deposit: metal and glass objects from the 1874 excavations, now at the Antiquarium Comunale

albumen print
194x250; album A.F. 6700; xd 25817
bottom left on the back: "3233"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.25

752/3235
Carlo Baldassarre Simelli, attrib.
Municipal deposit: busts and statues from the 1874 excavations

albumen print
192x254; album A.F. 6700; xd 25811
bottom left on the back: "3235"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.25

753/3236
Carlo Baldassarre Simelli, attrib.
Municipal deposit: busts and fragments of statues from the 1874 excavations

albumen print
189x241; album A.F. 6700; xd 25810
bottom centre on the back: "3236"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.25

754/3251
Photographer working for Parker
Trabeation of the so-called temple of Romulus, 1874-75

albumen print
193x254; album A.F. 6696; xd 26231
bottom right on the back: "3251"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.27

755/3252
Photographer working for Parker
Arch of Titus with the Colosseum in the background, 1874-75

albumen print
248x196; album A.F. 6700; xd 25487
bottom left on the back: "3252"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.27

756/3254
Photographer working for Parker
(Basilica of S. Petronilla) Catacombs of Domitilla, Basilica of SS. Nereo and Achilleo, 1875

albumen print
190x246; album A.F. 6700; xd 25394
bottom centre on the back: "3254"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.27

757/3255
Photographer working for Parker
(Basilica of S. Petronilla) Catacombs of Domitilla, Basilica of SS. Nereo and Achilleo, 1875

albumen print
251x191; album A.F. 6696; xd 25935
bottom right on the back: "3255"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.27

758/3258
Photographer working for Parker
Monastery of S. Paolo fuori le Mura, 1875 ca.

albumen print
194x246; album A.F. 6700; xd 25395
bottom left on the back: "3258"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.27

759/3265
Photographer working for Parker
Colosseum: view of the central passage in 1875

albumen print
182x238; album A.F. 6700; xd 25416
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.28

760/3267
Photographer working for Parker
Colosseum: view of the upper gallery, 1875

albumen print
191x245; album A.F. 6700; xd 25417
bottom left on the back: "3267"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.28

761/3272
Photographer working for Parker
Colosseum: view of the upper gallery, 1875

albumen print
192x245; album A.F. 6700; xd 25496
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.29

762/3273
Photographer working for Parker
(Colosseum: graffito depicting an athlete chasing wild beasts), 1875

albumen print
232x193; album A.F. 6698; xd 24909
bottom left on the back: "3273"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.29

763/3279
Photographer working for Parker
Colosseum: detail of the wall in the upper gallery, 1875

albumen print
174x115; A.F. 6756; xd 15441
Di Capua bequest
J.H. Parker, 1879, P.IV, p.29

764/3289
Photographer working for Parker
(Trajan Forum: remains of wall later incorporated into the Torre delle Milizie) Trajan Markets: part of the hemicycle before the isolation work, 1875 ca.

albumen print
178x237; A.F. 6778; xd 15403
bottom centre on mount: "FORUM OF TRAJAN - Third row of shops at the east end, now at the/ foot of the Torre delle Milizie.3289"
Di Capua bequest
J.H. Parker, 1879, P.IV, p.30

765/3298
Francesco Sidoli, attrib.
S. Paolo fuori le Mura Bible from the 9th century: illuminated page with the rebellion of Core Datan and Abiran and the punishment inflicted on them by Moses, 1868-70

albumen print
218x167; album A.F. 6698; xd 24770
bottom right on the back: "3298"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.31

766/3299
Francesco Sidoli, attrib.
S. Paolo fuori le Mura Bible from the 9th century: illuminated page with scenes from the life of Moses, 1868-70

albumen print
219x172; album A.F. 6698; xd 23922
bottom right on the back: "3299"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.31

767/3300
Francesco Sidoli, attrib.
S. Paolo fuori le Mura Bible from the 9th century: illuminated page in the Book of Maccabees with scenes from the lives of Antioch and Maccabeus, 1868-70

albumen print
225x170; album A.F. 6698; xd 24754
bottom right on the back: "3300"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.IV, p.31

768/3301
Photographer working for Parker
Sepulchre of the Statili near Porta Maggiore during the 1875 excavations

albumen print
193x240; album A.F. 6700; xd 25391
bottom right on the back: "3301"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.V, p.1

769/3304
Giovan Battista Colamedici, attrib.
Sepulchre of the Statili: fresco in the columbarium depicting the foundation of the city of Lavinio, 1875 ca.

albumen print
180x230; album A.F. 6698; xd 23938
bottom centre on the back: "3304 A"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.V, p.1

770/3316
Giovan Battista Colamedici, attrib.
Sepulchre of the Statili: fresco in the vault with Ceres in the centre and Apollo, the Muses, Hercules and Mercury at the sides, 1875 ca.

albumen print
183x238; album A.F. 6696; xd 25585
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.V, p.2

771/3317
Giovan Battista Colamedici, attrib.
Sepulchre of the Statili: oil-lamps found in the columbarium, 1875 ca.

albumen print
243x194; album A.F. 6696; xd 25931
top right on the back: "3317"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.V, p.2

772/3323
Photographer working for Parker
Remains of building found near the Agger of Servius Tullius in front of the main station, 1876

albumen print
182x239; A.F. 6807; xd 15437
Di Capua bequest
J.H. Parker, 1879, P.V, p.3

773/3327
Filippo Lais or Giovan Battista Colamedici, attrib.
Church of S. Sabina: wooden door with scenes from the life of Christ, 1876 ca.

albumen print
240x185; album A.F. 6698; xd 23975
bottom centre on the back: "3327"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.V, p.3

774/3328
Filippo Lais or Giovan Battista Colamedici, attrib.
Church of S. Sabina: wooden door with scenes from the life of Christ, 1876 ca.

albumen print
245x186; album A.F. 6698; xd 24908
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.V, p.3

775/3329
Filippo Lais or Giovan Battista Colamedici, attrib.
Church of S. Sabina: wooden door with scenes from the life of Christ, 1876 ca.

albumen print
245x180; album A.F. 6698; xd 23974
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.V, p.3

776/3330
Filippo Lais or Giovan Battista Colamedici, attrib.
Church of S. Sabina: wooden door with scenes from the life of Christ, 1876 ca.

albumen print
182x240; album A.F. 6698; xd 24907
bottom centre on the back: "3330"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.V, p.3

777/3338
Photographer working for Parker
Nymphaeum in the Villa Rivaldi on the Velia near Basilica of (Costantine) Maxentius, 1876 ca.

albumen print
250x197; album A.F. 6696; xd 25584
bottom left on the back: "3338"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.V, p.4

778/3339
Filippo Lais or Giovan Battista Colamedici, attrib.
Church of SS. Nereo and Achilleo: detail of the apse, 1876 ca.

albumen print
251x190; album A.F. 6696; xd 25587
bottom right on the back: "3339"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.V, p.4

779/3343
Photographer working for Parker
Temple of Mars Ultor and Arch of Pantani, 1876 ca.

albumen print
248x196; album A.F. 6696; xd 26186
bottom right on the back: "3343"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.V, p.4

780/3363
Photographer working for Parker
Remains of the Porta Viminale (Servian Walls) in front of the main station during the 1877 excavations.

albumen print
130x195; A.F. 2608; xd 19658
on the back: "The porta Viminalis in the centre of Great Agger of Servius Tullius front view the specus of the acqua felice"
Cartocci bequest
J.H. Parker, 1879, P.VI, p.1

781/3372
Giovan Battista Colamedici, attrib.
Corneto Tarquinia: general view of the medieval houses and a tower in the background, 1876-77

albumen print
195x250; album A.F. 6696; xd 25581
bottom right on the back: "3372"
Miconi-Rocchi acquisition
J.H. Parker, 1879, P.VI, p.2

782/3374
Giovan Battista Colamedici, attrib.
Corneto Tarquinia: palazzo Vitelleschi, 1876- 77

albumen print
190x237; A.F. 6335; xd 25920
J.H. Parker, 1879, P.VI, p.2

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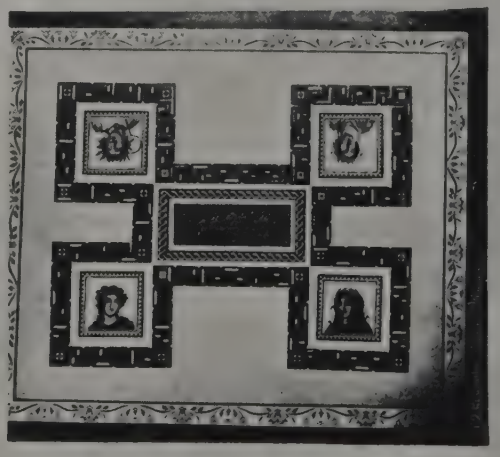

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720/3104

725/3114

721/3108

722/3109

723/3110

724/3112

726/3128

727/3140

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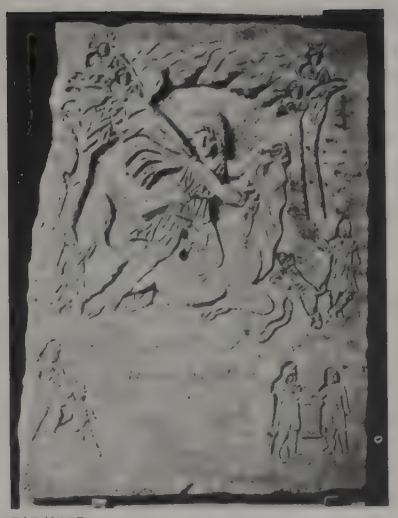

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748/3228

749/3229

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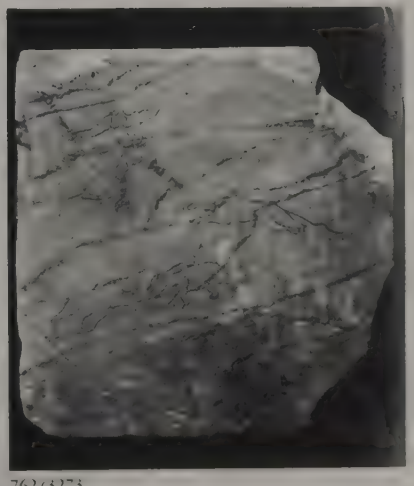

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764/3289

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766/3299

767/3300

768/3301

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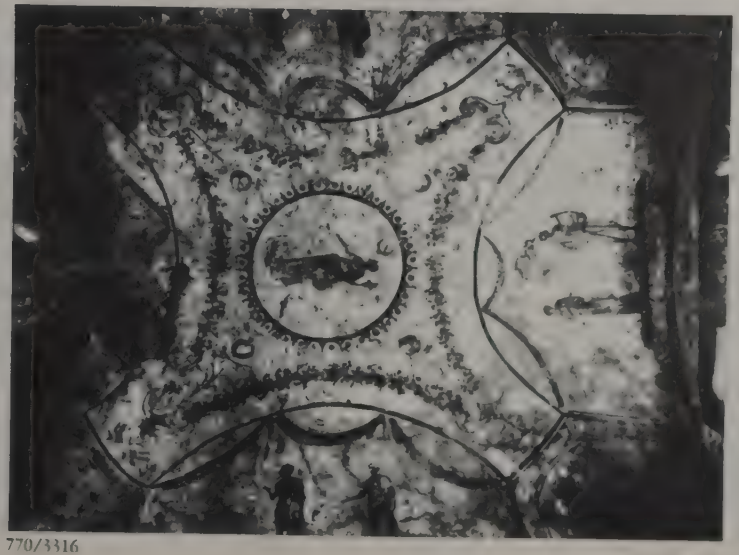
769/3304



770/3316

Comparative table of the 3,391 photographs in the 1879 Parker Catalogue in the Rome collections

by ANITA MARGIOTTA and SIMONETTA TOZZI

ABBREVIATIONS

A.A.: American Academy
A.F.C.: Municipal Photographic Archives
B.S.: British School at Rome
G.F.N.: Central Institute for Cataloguing and Documentation - National Photographic Department
I.A.G.: German Archaeological Institute

● Parker positive
○ Parker negative

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499		●			
500	●	●			

NUMERO	B.S.	I.A.G.	A.F.C.	A.A.	G.F.N.
501	●	●			
502	●	●			
503	●	●			
504	●	●			
505	●	●			
506	●	●			
507	●	●			
508	●	●			○
509	●	●			○
510	●	●	●		
511	●	●			
512	●	●			
513	●	●			
514	●	●			
515	●	●			
516	●	●	●		
517	●	●			
518	●	●			
519	●	●	●	○	○
520	●	●			
521	●	●			
522	●	●			
523	●	●			
524	●	●			
525	●	●			
526	●	●			
527	●	●			
528	●	●			
529	●	●			○
530	●	●	●		
531	●	●			
532	●	●			
533	●				
534	●	●			
535	●				
536	●	●			
537	●		●		
538	●	●			
539	●	●			
540	●	●	●		
541	●	●			
542	●	●			
543	●	●	●		
544		●			
545	●	●			○
546	●	●	●		
547	●	●			
548		●	●		
549	●	●			
550	●	●			

NUMERO	B.S.	I.A.G.	A.F.C.	A.A.	G.F.N.
551	●	●			
552	●	●			
553		●			
554		●			
555	●	●			
556	●	●	●		
557	●	●			
558	●	●			
559	●	●	●		
560	●	●			
561	●		●	○	○
562	●	●			
563	●	●	●		
564	●	●			
565	●	●			
566	●				
567		●	●		
568	●	●			
569	●	●			
570	●	●			
571	●	●			
572	●	●			
573	●	●			
574	●	●			
575	●		●		
576	●	●			
577	●	●			
578	●	●			
579	●		●		
580	●	●	●		○
581	●		●		
582	●		●		
583	●		●		
584	●	●	●		
585	●	●	●		
586	●	●			
587	●				
588	●	●	●		
589	●	●			
590	●	●	●		
591	●	●			
592	●	●	●		
593	●	●	●	○	
594	●	●	●	○	○
595	●	●	●		
596	●	●	●		○
597	●		●		
598	●		●		
599	●	●	●		
600	●	●	●		

NUMERO	B.S.	I.A.G.	A.F.C.	A.A.	G.F.N.
601	●	●			
602	●				
603	●				
604	●	●			
605	●				
606	●				
607	●	●			○
608	●				
609	●	●			○
610	●	●			○
611	●				
612	●				
613	●	●			
614	●	●			
615	●				
616	●				
617	●				
618	●	●			○
619	●				
620	●	●			
621	●		●		
622	●				
623	●				
624	●	●			
625	●				
626	●				
627	●	●			○
628	●				○
629	●				
630	●	●			
631	●	●			
632	●	●			
633	●	●			
634	●	●	●		
635	●	●			○
636	●	●	●		
637	●	●	●		
638	●	●			
639	●	●	●		
640	●	●	●		
641	●	●	●		
642	●	●			
643	●	●			
644	●	●	●		
645	●	●			
646	●	●			
647	●	●			
648		●			
649	●	●			
650	●	●			

NUMERO	B.S.	I.A.G.	A.F.C.	A.A.	G.F.N.
651	●	●	●		
652	●				
653	●	●			
654	●	●			
655	●	●			
656	●	●			
657	●	●			
658	●	●			
659			●		
660	●	●			
661	●	●			
662	●	●	●		
663	●	●			
664	●	●			
665	●	●			
666	●	●			
667	●	●			
668		●	●		
669	●	●			
670	●	●			
671		●	●		
672	●	●			
673	●	●			
674	●	●			
675	●	●			
676	●	●			
677	●	●			
678	●	●			
679	●	●			
680	●	●			
681	●	●			
682	●	●			
683	●	●			
684	●	●			
685	●	●			
686	●	●	●		
687	●	●			
688	●	●			
689	●	●			
690	●	●			
691	●	●			
692	●	●			
693	●	●			
694	●	●			
695	●	●			
696	●	●			
697	●	●			
698	●	●			
699	●	●			
700	●	●			

NUMERO	B.S.	I.A.G.	A.F.C.	A.A.	G.F.N.
701	●	●			
702	●	●			
703	●	●			
704	●	●			
705	●				
706	●				
707	●	●			
708	●	●			
709	●				
710	●	●			
711	●	●			
712	●	●			
713	●	●			
714	●				
715	●	●			
716	●	●			
717	●				
718	●	●			
719	●	●			
720	●		●		
721	●	●			○
722	●	●			
723		●			
724	●	●			
725	●				○
726	●				
727	●		●		
728					
729	●				
730	●				
731	●				
732	●		●		
733	●				
734	●				
735	●				
736	●				
737	●				
738	●				
739	●				
740	●				
741	●				
742	●	●			
743	●	●			
744	●	●			
745	●				
746	●				
747	●				
748	●				
749	●				
750	●	●	●		

NUMERO	B.S.	I.A.G.	A.F.C.	A.A.	G.F.N.
751	●	●	●		
752	●	●	■		○
753	●	●	●		○
754	●	●	●		
755	●	●	●		○
756	●	●			
757	●	●			
758	●	●			
759	●	●	●		
760	●	●	●		
761	●	●	●		○
762	●	●			
763	●	●			
764	●	●			
765	●				
766	●	●			
767		●			
768	●	●			
769	●	●			
770	●	●			
771	●	●	●		
772	●	●			
773	●	●			
774	●	●			
775	●				
776	●	●			○
777	●	●			
778	●	●			
779	●	●			
780	●	●			
781	●	●			
782	●				
783		●	●		
784	●	●			
785	●				
786	●	●			
787	●	●			
788	●	●			
789	●	●			
790	●	●			
791	●	●			
792	●	●			
793	●	●			
794	●	●			
795	●	●			
796	●	●			
797	●	●			
798	●	●			
799	●	●			
800	●	●			

NUMERO	B.S.	I.A.G.	A.F.C.	A.A	G.F.N.
801	●	●			
802	●	●			
803	●	●			○
804	●	●			
805	●	●			
806	●	●			
807	●	●			
808	●	●			
809	●	●			
810		●	●		
811	●	●			
812	●	●			
813	●	●			
814	●	●			
815	●	●			
816	●	●			
817		●			
818	●	●	●		
819		●			
820	●				
821	●	●			
822	●	●			
823	●	●			
824	●	●			
825	●	●			
826	●	●		○	
827					
828	●				
829	●				
830	●	●			
831	●	●			
832	●	●			
833	●				
834	●	●			
835	●	●			
836		●			
837	●	●	●		
838	●				
839	●	●			
840	●		●		
841	●	●			
842		●			
843	●				
844	●	●			
845	●	●	●		
846	●	●			
847	●	●	●		
848	●	●			
849	●	●			
850	●	●			

NUMERO	B.S.	I.A.G.	A.F.C.	A.A.	G.F.N.
851		●			
852	●	●			
853	●	●			
854	●	●			
855	●				
856	●				
857	●				
858	●	●			
859	●	●			
860	●	●			
861	●	●			
862	●	●			
863	●	●			
864	●	●			
865	●				
866	●	●			
867	●	●			
868	●	●			
869	●	●			
870	●	●			
871	●	●			
872	●	●			
873	●	●			
874	●	●			
875	●	●			
876	●				
877	●				
878	●				
879	●				
880	●				
881	●	●			
882	●				
883	●	●			
884	●	●			
885	●	●			
886	●	●	●		
887	●	●			
888	●	●			
889	●	●			
890	●	●			
891	●	●			
892	●	●			
893	●	●			
894	●	●			
895	●	●			
896	●	●			
897	●	●			
898	●				
899	●	●			
900	●	●			

NUMERO	B.S.	I.A.G.	A.F.C.	A.A.	G.F.N.
901	●	●			
902	●	●			
903	●	●			
904	●	●			
905	●	●			
906	●	●			
907	●				
908	●				
909	●				
910	●				
911	●	●			
912	●	●			
913	●	●	●		
914	●	●			
915	●	●			
916	●	●			
917	●	●			
918	●	●	●		
919	●	●			
920	●	●	●		
921	●	●			
922	●	●			
923	●				
924	●				
925	●				
926	●	●			
927	●	●			
928	●	●			
929	●	●	●		
930	●	●			
931	●	●			
932	●	●			
933	●	●			
934	●	●			
935	●	●			
936	●	●			
937	●	●			
938	●	●			
939	●				
940	●		●		
941	●				
942	●				
943	●				
944	●	●			
945		●			
946		●	●		
947	●	●			
948	●	●			
949	●	●			
950	●				

NUMERO	B.S.	I.A.G.	A.F.C.	A.A.	G.F.N.
951	●	●			
952		●			
953	●	●			
954		●			
955	●	●			
956	●	●			
957	●	●			
958	●	●			
959	●	●			
960		●			
961	●	●			
962	●	●			
963	●	●			
964	●	●			
965	●	●			
966	●	●			
967	●	●			
968	●	●			
969	●	●			
970	●	●			
971	●	●			
972	●	●			
973	●	●	●		
974	●	●			
975	●	●			
976	●	●			
977	●	●			
978	●				
979	●				
980	●	●			
981	●	●			
982	●	●			
983	●	●			
984	●	●			
985	●	●			
986	●				
987	●				
988	●		●		
989	●	●	●		
990	●	●			
991	●	●			
992	●	●			
993	●	●			
994	●				
995	●	●			
996	●	●			
997	●	●			
998	●	●			
999	●	●			
1000	●	●			

NUMERO	B.S	I.A.G	A.F.C.	A.A.	G.F.N.
1001	●				
1002	●	●			○
1003	●	●			
1004		●			
1005	●	●			
1006	●				
1007	●				
1008	●	●			
1009	●	●			
1010	●	●			
1011	●	●			
1012	●	●			
1013	●	●			
1014	●	●			
1015	●	●			
1016	●	●			
1017	●	●			
1018	●	●			
1019	●	●			
1020	●	●	●		
1021	●	●			
1022	●	●			
1023	●	●			
1024	●	●			
1025		●			
1026	●	●			
1027	●				
1028	●	●			
1029	●	●			
1030	●	●			
1031	●	●			
1032	●	●			
1033	●	●			
1034	●	●			
1035	●	●			
1036	●	●			
1037	●				
1038	●	●			
1039	●	●			
1040	●	●			
1041	●				
1042	●	●	●		
1043	●	●			
1044	●	●	●		
1045	●				
1046	●	●			
1047	●	●			
1048	●	●	●		
1049	●	●	●		
1050	●				

NUMERO	B.S	I.A.G.	A.F.C.	A.A.	G.F.N.
1051	●	●			
1052	●	●			
1053	●	●			
1054	●				
1055	●		●		
1056	●				
1057	●				
1058	●				
1059	●				
1060	●		●		
1061	●		●		
1062	●	●			
1063	●	●			
1064	●	●			
1065	●	●			
1066	●	●			
1067	●	●			
1068	●	●			
1069	●	●			
1070	●	●			
1071	●	●			
1072	●	●			
1073	●	●			
1074	●	●			
1075		●			
1076	●	●	●		
1077	●	●	●		
1078	●	●	●		
1079	●	●			
1080	●	●	●		○
1081		●			
1082	●	●	●		
1083	●	●			
1084	●	●	●		
1085			●		
1086	●	●	●		
1087	●	●			
1088	●	●			
1089	●	●	●		
1090	●	●	●		
1091	●	●			
1092	●	●	●	○	
1093	●	●			
1094	●	●	●	○	
1095	●	●	●		
1096	●	●			
1097	●	●			
1098		●			
1099	●	●	●		
1100	●	●			

NUMERO	B.S	I.A.G	A.F.C	A.A	G.F.N
1101	●	●			
1102	●	●			
1103	●	●			
1104	●	●			
1105	●	●			
1106	●	●			
1107	●	●			
1108	●	●			
1109	●	●			
1110	●	●			
1111	●	●			
1112	●	●			
1113	●	●			
1114	●	●			
1115	●	●			
1116	●	●			
1117	●	●			
1118	●		●		
1119	●	●	●		
1120	●	●	●		○
1121	●	●	●		○
1122	●		●		○
1123	●	●	●		○
1124	●	●	●		○
1125	●	●	●		○
1126	●		●		○
1127	●				
1128	●	●			
1129	●	●	●		
1130	●	●			
1131	●				
1132	●	●			
1133	●	●			
1134	●	●			
1135	●	●			
1136	●	●			
1137	●	●			
1138	●	●			
1139	●	●			
1140	●	●			
1141	●	●			
1142	●	●			
1143	●	●			
1144	●	●			
1145	●				
1146	●	●			
1147	●	●			
1148	●	●			
1149	●	●			
1150	●	●			

NUMERO	B.S	I.A.G.	A.F.C	A.A	G.F.N
1151	●	●			
1152	●	●			
1153	●	●			
1154	●	●			
1155	●	●			
1156	●	●			
1157	●	●			
1158	●	●			
1159	●				
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1161	●	●			
1162	●	●			
1163	●				
1164	●	●			
1165	●	●			
1166	●	●			
1167	●	●			
1168	●	●			
1169	●	●			
1170	●	●			
1171	●	●			
1172	●	●	●		
1173	●	●			
1174	●	●			
1175	●	●			
1176	●	●			
1177	●	●	●		
1178	●	●	●		
1179	●				
1180	●				
1181	●				
1182	●				
1183	●		●		
1184	●	●			
1185	●	●			
1186	●	●			
1187	●	●			
1188	●	●			
1189	●	●			
1190	●	●			
1191	●	●			
1192	●	●			
1193	●	●			
1194		●			
1195		●	●		
1196		●	●		
1197		●	●		
1198			●		
1199	●		●		
1200	●	●			

NUMERO	B.S.	I.A.G.	A.F.C.	A.A.	G.F.N.
1201	●	●			
1202	●	●			
1203	●	●			
1204	●	●			
1205	●	●			
1206	●				
1207	●	●			
1208	●	●			
1209	●	●			
1210	●	●			
1211	●	●			
1212	●	●			
1213	●	●			
1214	●	●			
1215	●	●			
1216		●			
1217	●	●			
1218	●	●			
1219		●			
1220	●	●			
1221	●	●			○
1222	●				
1223	●				
1224	●	●			
1225	●	●			
1226	●	●			
1227	●	●			
1228	●	●			
1229	●	●			
1230	●	●			
1231	●	●			
1232	●				
1233	●	●			
1234	●	●			
1235	●	●			
1236	●	●	●		
1237	●				
1238	●	●			
1239	●	●			○
1240	●	●	●		
1241	●	●			
1242	●	●			
1243	●	●			
1244	●	●			
1245		●			
1246		●			
1247		●			
1248	●	●			
1249	●	●			
1250	●	●			

NUMERO	B.S.	I.A.G.	A.F.C.	A.A.	G.F.N.
1251	●		●	○	
1252	●		●		
1253	●	●			
1254	●	●			
1255	●	●			
1256	●	●			
1257	●				
1258	●	●			
1259	●	●			
1260	●	●			
1261	●	●			
1262	●	●			
1263	●	●			
1264	●		●	○	
1265	●		●	○	
1266	●		●	○	
1267	●	●	●	○	
1268	●	●	●	○	
1269	●		●	○	
1270	●	●			
1271	●	●			
1272	●	●			
1273	●	●			
1274	●	●	●	○	
1275	●	●			
1276	●	●			
1277	●	●			
1278	●	●			
1279	●	●			
1280	●	●			
1281	●				
1282	●	●			
1283	●	●			
1284	●	●			
1285	●	●			
1286	●				
1287	●				
1288	●	●			
1289	●	●			
1290	●	●			○
1291	●	●			
1292		●			
1293		●			
1294		●			
1295	●	●			
1296	●	●			
1297	●				
1298	●				
1299		●			
1300	●	●			

NUMERO	B.S.	I.A.G.	A.F.C.	A.A.	G.F.N.
1301		●			
1302		●			
1303	●	●			
1304		●			
1305		●			
1306		●	●		
1307	●	●	●		
1308		●	●	○	
1309	●	●			
1310	●	●			
1311		●			
1312		●	●		
1313	●	●	●		
1314		●			
1315		●			
1316	●	●			
1317	●	●			○
1318		●			
1319	●	●			
1320	●	●			
1321	●	●			
1322	●	●			
1323	●	●			
1324	●	●			
1325	●	●			
1326	●	●			
1327	●	●			
1328	●				
1329	●	●			
1330	●	●			
1331	●	●			
1332	●	●			
1333	●	●			
1334	●	●			
1335	●	●			
1336	●	●			
1337	●	●			
1338	●	●			○
1339	●	●			○
1340	●	●			
1341	●	●			
1342		●	●		
1343	●	●			
1344	●	●			
1345	●	●			
1346		●			
1347	●	●			
1348	●	●			
1349	●				
1350		●	●		

NUMERO	B.S.	I.A.G.	A.F.C.	A.A.	G.F.N.
1351		●			
1352		●			
1353	●	●			
1354	●	●			
1355	●	●			
1356	●	●	●		
1357	●	●			
1358			●		
1359		●			
1360	●	●			
1361	●	●			
1362	●	●			
1363	●	●			
1364	●	●	●		
1365	●	●			
1366	●	●			
1367	●	●			
1368	●	●	●		○
1369	●	●			○
1370	●	●			
1371	●				
1372	●	●			
1373	●	●			
1374	●	●			
1375	●	●			
1376	●	●			
1377		●			
1378	●	●	●		
1379	●	●			
1380	●	●			
1381	●	●	●		
1382	●	●			
1383	●	●			
1384	●	●			
1385	●	●			
1386	●	●			
1387	●	●			
1388	●	●			
1389	●	●	●		
1390	●	●			
1391	●	●	●		
1392	●	●	●		
1393	●	●			
1394	●	●	●		
1395	●	●			
1396	●	●	●		
1397	●	●	●		
1398	●	●			
1399	●	●			
1400	●				

NUMERO	B.S.	I.A.G.	A.F.C.	A.A.	G.F.N.
1401	●				
1402	●	●			
1403	●	●			
1404	●	●			
1405	●	●			
1406	●	●			
1407	●	●			
1408	●	●	●		
1409	●	●			
1410	●	●			
1411	●	●	●		
1412	●	●	●		
1413	●	●	●		
1414	●	●	●		
1415	●				
1416	●	●	●		
1417	●	●			
1418	●	●			
1419	●	●			○
1420	●	●			
1421	●	●	●		
1422	●	●			
1423	●	●		○	
1424	●	●	●	○	
1425	●	●			
1426	●	●			
1427	●	●			
1428	●				
1429	●				○
1430	●		●	○	
1431	●	●	●	○	
1432	●	●			
1433	●	●			○
1434	●	●			
1435	●	●			
1436	●	●			
1437	●	●			
1438	●	●			
1439	●	●			
1440	●	●			
1441	●	●			○
1442	●				○
1443	●				○
1444	●	●			○
1445	●		●		○
1446	●	●			
1447	●				
1448	●		●		
1449		●	●		
1450	●	●			

NUMERO	B.S.	I.A.G.	A.F.C.	A.A.	G.F.N.
1451	●	●			
1452	●				
1453	●				
1454	●	●	●		
1455	●	●	●		
1456		●			
1457	●	●			
1458	●	●	●		
1459	●	●			
1460	●	●			○
1461	●		●		
1462	●				
1463	●				
1464	●	●			
1465	●	●			
1466	●	●			
1467	●	●			
1468	●	●			
1469	●		●	○	
1470	●	●			
1471	●		●	○	
1472	●	●	●	○	
1473	●	●			
1474	●				
1475	●	●	●		
1476	●	●	●		○
1477	●	●	●	○	
1478	●	●			
1479	●	●			
1480	●	●			
1481	●	●			
1482	●	●			
1483	●	●			
1484	●	●			
1485	●	●			
1486	●	●			
1487	●	●			
1488	●	●	●		
1489	●	●			
1490	●	●			
1491	●	●	●		
1492	●	●			
1493	●	●	●		
1494	●	●	●		
1495	●	●	●		
1496	●	●	●		
1497	●	●			
1498	●	●	●	○	
1499	●	●			
1500	●	●	●	○	

NUMERO	B.S.	I.A.G.	A.F.C.	A.A.	G.F.N.
1501		●	●		
1502	●	●			
1503	●	●			
1504	●	●			
1505	●	●			
1506	●	●	●		
1507	●	●			
1508	●	●			
1509	●	●			
1510	●	●			
1511	●	●	●		
1512	●	●	●		
1513	●	●	●	○	
1514	●	●			
1515	●	●			
1516	●	●			
1517	●	●			
1518	●	●			
1519	●	●			
1520	●				
1521	●				
1522	●	●			
1523	●	●			
1524	●	●	●		
1525	●	●			
1526	●	●			
1527	●	●			
1528	●				
1529	●	●			
1530	●	●			
1531	●	●			
1532	●	●			
1533	●	●			
1534	●	●			
1535	●				
1536	●				
1537	●	●			
1538	●	●			
1539	●	●			
1540	●				
1541	●				
1542	●				
1543	●				
1544	●	●	●		
1545	●	●			
1546	●	●	●	○	
1547	●	●	●		
1548	●	●			
1549	●				
1550	●				

NUMERO	B.S.	I.A.G.	A.F.C.	A.A.	G.F.N.
1551	●				
1552	●				
1553	●	●	●		
1554	●	●	●		
1555	●	●			
1556	●	●			
1557	●				
1558	●				
1559	●	●			
1560	●	●			
1561	●				
1562	●	●			
1563	●	●	●		
1564	●	●			
1565	●	●			
1566	●	●			
1567	●	●			
1568	●	●			
1569	●	●			
1570	●	●			
1571	●	●			
1572	●	●			
1573	●	●			
1574	●	●			
1575	●	●			
1576	●	●			
1577	●	●			
1578	●	●			
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1580	●	●			
1581	●	●			
1582	●	●			
1583	●	●			
1584	●	●			
1585	●	●			
1586	●	●	●		
1587	●	●	●		
1588	●	●	●		
1589	●	●			
1590	●	●			
1591	●	●	●		
1592	●	●	●		
1593	●	●	●		
1594	●	●			
1595	●	●			
1596	●	●			
1597	●	●	●		
1598	●				
1599	●	●	●		
1600	●	●	●		

NUMERO	B.S.	I.A.G.	A.F.C.	A.A	G.F.N.
1601	●	●	●		
1602	●	●	●	○	○
1603	●	●	●		
1604	●	●	●		
1605	●	●	●	○	○
1606	●	●	●	○	○
1607	●		●		○
1608	●	●	●		○
1609	●				
1610	●	●			
1611	●				
1612	●	●			
1613	●	●	●	○	○
1614	●				
1615	●	●		○	○
1616	●		●		○
1617	●		●		○
1618	●	●			
1619	●	●			
1620	●	●			
1621	●	●			
1622	●	●			
1623	●	●			
1624	●	●			
1625	●	●			
1626	●	●			○
1627	●	●			
1628	●	●			
1629	●	●			
1630	●	●			
1631	●	●	●		
1632	●	●			
1633	●	●			
1634	●	●	●	○	
1635	●	●			
1636		●			
1637	●	●			
1638	●	●			
1639	●	●			
1640	●	●			
1641		●	●		
1642	●	●			
1643		●			
1644	●	●			
1645	●	●			○
1646	●	●	●		
1647	●	●			
1648	●	●			
1649		●			
1650		●			

NUMERO	B.S.	I.A.G.	A.F.C.	A.A.	G.F.N.
1651		●			
1652	●	●			
1653	●	●			
1654	●	●			
1655	●	●			
1656	●	●			
1657	●	●			
1658	●	●			
1659	●	●	●		
1660	●	●	●		
1661	●	●	●		
1662	●	●	●		
1663	●	●	●		
1664	●	●	●		
1665		●	●		
1666	●	●	●		
1667	●	●	●		
1668	●	●			
1669	●	●			
1670	●	●	●	○	
1671	●	●	●	○	
1672	●	●	●		
1673	●	●			
1674	●	●	●		
1675	●	●			
1676		●			
1677	●	●			
1678	●	●	●		
1679		●			
1680	●	●			
1681		●	●		
1682	●	●			
1683	●	●			
1684	●	●			
1685	●	●			
1686	●	●			
1687	●	●			
1688	●	●			
1689	●	●			
1690	●	●			
1691	●				
1692		●			
1693	●	●			
1694	●	●			
1695	●		●	○	○
1696	●	●			○
1697	●	●			
1698	●	●			
1699	●	●			
1700	●	●			○

NUMERO	B.S.	I.A.G.	A.F.C.	A.A.	G.F.N.
1701	●	●			
1702	●	●			
1703	●	●			
1704	●	●	●		
1705	●	●	●		
1706	●	●			
1707	●	●			
1708	●	●			
1709	●	●	●	○	○
1710	●	●	●		○
1711	●	●			○
1712	●	●			
1713	●	●			
1714	●	●	●	○	
1715	●	●			
1716	●	●			
1717	●	●			
1718	●	●			
1719	●	●			
1720	●	●			
1721	●	●			
1722	●	●			
1723	●	●			
1724	●	●			○
1725	●	●	●		○
1726	●	●			
1727	●	●			
1728	●	●			
1729	●	●			
1730	●	●			
1731	●	●			
1732	●	●			
1733	●	●			
1734	●	●			
1735	●	●			
1736	●	●			○
1737	●	●			
1738	●	●			○
1739	●	●			
1740	●	●			
1741	●	●			
1742		●			
1743	●	●			
1744	●	●			
1745	●	●			
1746	●	●			
1747	●	●			
1748		●			
1749	●	●	●		○
1750	●	●			

NUMERO	B.S.	I.A.G.	A.F.C.	A.A.	G.F.N.
1751	●	●			
1752	●		●	○	○
1753	●	●	●	○	
1754	●	●			
1755	●	●			
1756		●			
1757	●	●			
1758		●			
1759	●				
1760	●	●			
1761		●			
1762		●			
1763	●				
1764	●	●			
1765	●	●			
1766	●	●			
1767	●				
1768	●	●			
1769	●	●	●		
1770	●	●			
1771	●	●			
1772	●	●			
1773	●	●			
1774	●	●	●	○	
1775	●		●	○	○
1776	●				○
1777	●				○
1778	●				○
1779	●				
1780	●				
1781	●				
1782	●				
1783	●				
1784			●		
1785	●				
1786					
1787	●	●			
1788		●			
1789		●			
1790	●	●			
1791	●				○
1792	●	●			○
1793	●		●		
1794	●				
1795	●	●			
1796	●	●			
1797	●	●			
1798	●	●			
1799	●	●			○
1800	●	●			

NUMERO	BS	I.A.G.	A.F.C.	A.A.	G.F.N.
1801	●		●		
1802	●				
1803	●		●	○	
1804	●		●	○	
1805	●	●	●		
1806	●		●	○	
1807	●				
1808	●	●	●	○	
1809	●		●	○	
1810	●	●	●	○	
1811	●	●			
1812	●	●			
1813	●				
1814	●				
1815	●	●	●		
1816	●		●	○	○
1817	●	●			
1818	●	●			
1819	●				
1820	●				
1821	●	●			
1822	●		●		
1823		●			
1824	●	●			
1825		●	●		
1826	●	●			
1827	●	●			
1828	●	●			○
1829	●	●			
1830	●	●			
1831	●	●			
1832	●	●			
1833	●	●			
1834	●	●	●		
1835	●	●			
1836	●	●			
1837	●	●			○
1838	●	●			
1839	●	●			
1840	●	●			
1841	●	●			
1842	●	●			○
1843	●	●			○
1844	●	●			○
1845	●	●			○
1846	●	●			○
1847	●	●			
1848	●	●			
1849		●			
1850	●	●			

NUMERO	BS	I.A.G.	A.F.C.	A.A.	G.F.N.
1851	●	●			
1852	●	●			
1853	●	●			
1854	●	●			
1855	●	●			
1856	●	●			
1857	●	●			
1858	●	●			
1859	●	●	●	○	
1860	●	●	●	○	○
1861	●	●			
1862	●	●			
1863	●	●			
1864	●	●			
1865	●	●			
1866		●			
1867	●	●	●		
1868	●	●			
1869	●	●	●		
1870		●	●		
1871	●	●			
1872	●	●			
1873	●	●			
1874	●	●			
1875	●	●			
1876	●	●			
1877	●	●			
1878	●	●			
1879	●	●			
1880	●	●			
1881	●	●			
1882	●	●			
1883	●				
1884		●			
1885	●	●			
1886	●	●			
1887	●	●			
1888	●	●			
1889	●	●			
1890		●			
1891	●	●			
1892		●			
1893		●			
1894		●			
1895		●			
1896		●			
1897	●	●			
1898	●	●			
1899		●			
1900	●	●			

NUMERO	BS	I.A.G.	A.F.C.	A.A.	G.F.N.
1901	●	●			
1902		●			
1903	●	●			
1904	●	●			
1905	●	●	●	○	
1906	●	●			
1907	●	●			
1908	●				
1909	●	●			
1910	●	●			
1911	●	●	●		
1912	●	●			
1913	●	●			
1914	●	●			
1915	●	●			
1916		●			
1917	●	●			
1918	●	●			
1919	●	●			
1920	●	●			
1921	●	●			
1922	●	●			
1923		●			
1924	●	●			
1925	●	●	●		○
1926	●	●	●		○
1927	●	●			○
1928	●	●			
1929	●	●			
1930	●	●			
1931	●	●			○
1932	●	●	●		
1933	●	●			
1934	●	●			
1935	●	●			
1936	●	●			
1937	●	●			
1938	●	●			
1939	●	●			
1940	●	●			
1941	●	●			
1942	●	●			
1943	●	●	●		○
1944	●	●			
1945	●	●			
1946	●	●			○
1947	●	●			
1948	●	●			○
1949			●		
1950		●			

NUMERO	BS	I.A.G.	A.F.C.	A.A.	G.F.N.
1951	●				
1952	●				
1953	●				
1954	●				
1955	●				
1956	●				
1957	●				
1958	●				
1959	●				
1960	●				
1961	●				
1962	●				
1963	●				
1964	●				
1965	●				
1966	●				
1967		●			
1968		●			
1969		●			
1970		●			
1971		●			
1972		●			
1973		●			
1974		●			
1975		●			
1976		●			
1977		●			
1978		●			
1979		●			
1980		●			
1981		●			
1982		●			
1983		●			
1984		●			
1985	●	●			
1986	●	●			
1987	●	●			
1988	●	●			
1989	●	●			
1990	●	●			
1991	●	●			
1992	●	●			
1993	●	●			
1994	●	●			
1995	●	●			
1996	●	●			
1997	●	●			
1998	●	●			
1999	●	●			
2000	●	●			

NUMERO	B.S	I.A.G	A.F.C.	A.A.	G.F.N.
2001	●	●			
2002	●	●			
2003	●	●			
2004	●	●			
2005	●	●			
2006	●	●			
2007	●	●			
2008	●	●			
2009	●	●			
2010	●	●			
2011	●	●			
2012	●	●			
2013	●	●			
2014	●	●			
2015	●	●			
2016	●	●			
2017	●	●			
2018	●	●	●		○
2019	●	●	●	○	
2020	●	●			
2021	●				
2022	●	●			
2023	●	●			
2024	●	●			
2025	●	●			
2026	●	●			
2027	●	●			
2028	●	●			
2029	●	●			
2030	●	●			
2031	●	●	●		○
2032	●	●			○
2033	●	●			○
2034	●	●			
2035	●	●			
2036	●	●			
2037	●	●			○
2038	●				
2039	●				
2040	●				
2041	●				
2042	●				
2043	●				
2044	●				
2045	●				
2046	●				
2047	●				
2048	●				
2049	●				
2050	●				

NUMERO	B.S.	I.A.G.	A.F.C.	A.A.	G.F.N.
2051	●				
2052	●				
2053	●				
2054	●				
2055	●				
2056	●				
2057	●	●			
2058	●	●			
2059	●	●			
2060	●	●			
2061	●	●			
2062	●	●			
2063		●			
2064	●	●			
2065	●	●			
2066	●	●			
2067	●	●			
2068	●	●			
2069	●	●	●		
2070	●	●	●		
2071	●	●			
2072	●	●			
2073	●	●	●		
2074	●	●			
2075	●	●			
2076	●	●			
2077	●	●			
2078	●	●			
2079	●	●			
2080	●	●			
2081	●	●			
2082	●	●			
2083	●	●			
2084	●	●			
2085	●	●			
2086	●	●			
2087	●	●			
2088	●	●			
2089	●	●			
2090	●	●			
2091	●		●		
2092	●	●	●	○	
2093	●		●	○	
2094	●	●	●	○	
2095		●		○	
2096	●	●			○
2097	●	●			
2098	●		●		
2099	●	●	●		
2100	●	●	●	○	

NUMERO	B.S.	I.A.G.	A.F.C.	A.A.	G.F.N.
2101	●	●	●		
2102	●	●			
2103	●	●	●		
2104	●	●			○
2105	●	●			○
2106	●	●			
2107	●	●			
2108	●	●			
2109	●	●			
2110	●	●			
2111	●	●			
2112	●				
2113	●	●			
2114	●	●			
2115	●	●	●	○	○
2116	●	●			
2117	●	●	●	○	○
2118	●				
2119	●		●		
2120	●	●			
2121	●	●			○
2122	●	●			○
2123	●	●			
2124	●	●			
2125	●	●	●		
2126		●			
2127	●	●			
2128	●	●			
2129	●	●			
2130	●	●	●		○
2131	●	●			
2132	●	●			
2133	●	●	●		
2134	●	●			
2135	●	●			
2136	●	●			
2137	●	●			
2138	●	●			
2139	●	●			
2140	●	●			
2141	●	●			
2142	●	●			
2143	●	●			
2144	●	●			
2145	●	●			
2146	●	●	●	○	
2147	●	●	●	○	
2148	●				○
2149	●	●			
2150	●	●			

NUMERO	B.S.	I.A.G.	A.F.C.	A.A.	G.F.N.
2151	●	●			
2152	●	●			
2153	●	●			
2154	●	●			
2155	●	●	●	○	
2156	●	●			
2157	●	●	●	○	
2158	●	●	●	○	
2159	●	●			
2160	●	●	●	○	
2161	●	●			
2162	●	●			
2163	●	●			
2164	●	●			
2165	●	●			
2166	●	●	●	○	
2167	●	●			
2168	●	●			
2169	●	●			
2170	●	●			
2171	●	●			
2172		●			
2173	●	●	●	○	
2174	●	●	●		
2175	●	●			
2176	●	●	●	○	
2177	●	●	●	○	
2178	●		●	○	
2179	●	●	●	○	○
2180	●	●	●	○	
2181	●	●			
2182	●		●	○	
2183	●	●	●	○	
2184	●	●	●	○	
2185	●	●	●	○	
2186	●	●	●	○	○
2187	●	●			
2188	●	●			
2189	●	●	●	○	
2190	●	●			
2191	●	●	●	○	
2192		●	●	○	
2193	●	●	●		
2194	●	●			
2195	●	●			
2196	●	●			
2197	●	●			
2198	●	●	●		
2199	●	●	●	○	
2200	●	●	●	○	

NUMERO	B.S.	I.A.G.	A.F.C.	A.A.	G.F.N.
2201		●	●		
2202	●	●			
2203		●	●	○	
2204	●	●			
2205	●	●			
2206	●	●	●		
2207	●	●	●	○	
2208	●	●			
2209	●	●			
2210	●	●	●		
2211	●	●			
2212	●	●	●	○	
2213	●				
2214	●	●			
2215	●	●	●	○	○
2216	●	●	●		
2217	●	●			○
2218	●	●	●		○
2219	●	●			
2220	●	●			
2221	●	●			
2222	●	●			
2223	●	●			
2224		●			
2225	●	●	●		
2226		●			
2227	●	●	●	○	
2228		●	●		
2229	●	●			
2230		●			
2231	●	●	●	○	
2232	●	●			
2233					
2234	●				
2235	●				
2236		●			
2237	●				
2238	●	●	●	○	
2239		●	●		
2240		●			
2241	●	●	●	○	
2242		●			
2243		●			
2244		●			
2245	●	●			
2246		●			
2247		●			
2248		●			
2249	●	●			
2250	●	●			

NUMERO	B.S.	I.A.G.	A.F.C.	A.A.	G.F.N.
2251		●	●		
2252		●			
2253	●	●			
2254	●	●	●		
2255	●	●	●		
2256		●			
2257	●	●			
2258	●	●			
2259		●			
2260	●	●			
2261	●	●			
2262	●	●	●		
2263	●	●			
2264	●	●			
2265	●	●			
2266	●	●			○
2267	●	●			
2268	●	●			
2269	●	●			○
2270	●	●	●	○	○
2271	●	●			○
2272	●	●			
2273	●		●	○	
2274	●		●	○	○
2275	●	●			
2276	●	●			
2277	●	●			
2278	●	●	●		
2279	●	●	●		
2280	●	●	●		
2281	●	●			
2282	●	●			
2283	●	●			
2284	●	●			
2285	●	●			
2286	●	●			
2287	●				
2288		●			
2289	●	●	●		
2290		●			
2291		●			
2292		●	●		
2293		●	●		
2294	●	●			
2295	●	●	●		
2296		●			
2297		●			
2298		●			
2299		●			
2300		●			

NUMERO	B.S.	I.A.G.	A.F.C.	A.A.	G.F.N.
2301		●			
2302		●			
2303		●			
2304	●	●			
2305	●	●			
2306	●	●			
2307	●	●			
2308	●	●			
2309	●	●			
2310	●	●			
2311	●	●			
2312	●				
2313	●				
2314	●	●			
2315	●	●			
2316	●	●			
2317	●	●			
2318	●	●			
2319	●	●			
2320	●				
2321	●	●			
2322	●	●			
2323	●	●			
2324	●	●			
2325	●			○	
2326	●	●			
2327		●	●	○	
2328	●	●			
2329	●				
2330	●	●			
2331		●			
2332	●				
2333	●				
2334	●	●			○
2335	●	●			
2336	●	●			
2337	●	●			
2338	●	●			
2339	●	●			
2340	●	●			
2341	●	●			
2342	●	●			
2343	●	●			
2344	●	●			
2345	●	●			
2346	●	●			
2347	●	●			
2348	●	●			
2349	●	●			
2350	●	●			

NUMERO	B.S.	I.A.G.	A.F.C.	A.A.	G.F.N.
2351	●	●			
2352	●	●			
2353	●	●			
2354	●	●			
2355		●			
2356	●	●			
2357	●	●			
2358	●				
2359	●	●			
2360	●	●			
2361	●	●			
2362	●				
2363	●	●	●		
2364	●	●			
2365					
2366	●				
2367	●	●			
2368	●	●			
2369	●				
2370	●	●			
2371	●	●			
2372	●	●			
2373	●	●			
2374	●	●			
2375		●			
2376		●			
2377		●			
2378	●	●			
2379	●	●			
2380	●				
2381	●	●	●		
2382	●	●			
2383	●	●			
2384	●	●			
2385	●				
2386	●	●			
2387	●	●			
2388		●			
2389		●	●		
2390		●	●		
2391	●	●	●		
2392	●	●			
2393					
2394	●	●			
2395	●	●			
2396		●			
2397		●	●		
2398		●	●		
2399		●			
2400		●	●		

NUMERO	B.S.	I.A.G.	A.F.C.	A.A.	G.F.N.
2401		●	●		
2402		●	●		
2403		●			
2404		●			
2405					
2406		●			
2407		●			
2408		●			
2409		●			
2410		●			
2411		●			
2412					
2413		●			
2414		●			
2415		●			
2416		●			
2417		●	●		
2418		●			
2419	●	●			
2420		●			
2421	●	●			
2422		●			
2423		●			
2424		●			
2425	●	●			
2426		●			
2427		●			
2428		●	●		
2429		●			
2430		●			
2431		●	●		
2432		●	●		
2433		●			
2434		●			
2435		●	●		
2436		●			
2437	●	●			
2438		●			
2439		●			
2440		●			
2441		●			
2442		●	●		
2443		●			
2444		●			
2445		●			
2446		●			
2447		●			
2448		●	●		
2449		●			
2450		●			

NUMERO	B.S.	I.A.G.	A.F.C.	A.A.	G.F.N.
2451	●	●			
2452		●	●		
2453		●	●		
2454		●			
2455	●	●			
2456		●			
2457		●	●		
2458		●	●		
2459		●			
2460	●	●	●		
2461		●			
2462		●			
2463		●			
2464		●			
2465		●	●		
2466		●			
2467		●			
2468	●	●	●		
2469	●	●			
2470		●			
2471		●			
2472		●			
2473	●	●	●		
2474		●			
2475		●			
2476		●			
2477		●			
2478	●	●			
2479		●			
2480		●	●		
2481	●	●			
2482		●			
2483		●			
2484		●			
2485		●			
2486		●			
2487	●	●			
2488					
2489		●			
2490		●			
2491	●	●			
2492		●			
2493		●	●		
2494	●	●			
2495		●	●		
2496	●	●	●		
2497		●	●		
2498		●			
2499		●			
2500	●	●	●		

NUMERO	B.S.	I.A.G.	A.F.C.	A.A.	G.F.N.
2501	●	●			
2502	●	●	●		
2503		●	●		
2504		●			
2505		●			
2506		●			
2507		●			
2508		●			○
2509		●		—	
2510		●			
2511		●			
2512		●			
2513		●			
2514		●	●		
2515		●	●		
2516		●			
2517		●	●		
2518	●	●			
2519	●	●			
2520	●	●			
2521		●			
2522	●	●			
2523	●	●			
2524		●			
2525	●	●			
2526	●	●	●		
2527		●			
2528		●			
2529		●			
2530	●	●			
2531		●			
2532		●			
2533		●	●		
2534		●			
2535		●	●		
2536		●			
2537		●			
2538	●	●			
2539		●			
2540		●			
2541		●	●		
2542		●			
2543		●			
2544	●	●			
2545		●	●		
2546		●			
2547		●			
2548		●	●		
2549		●	●		
2550	●	●			

NUMERO	B.S.	I.A.G.	A.F.C.	A.A.	G.F.N.
2551		●			
2552		●			
2553		●	●		
2554		●			
2555		●			
2556		●			
2557		●			
2558		●			
2559		●			
2560		●	●		
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2562		●			
2563		●			
2564		●			
2565		●			
2566		●			
2567		●	●		
2568		●	●		
2569	●	●	●		
2570	●	●			
2571		●	●		
2572	●	●			
2573	●	●			
2574	●	●			
2575	●	●			
2576	●	●	●		
2577	●	●			
2578		●			
2579		●			
2580		●			
2581		●			
2582		●			
2583		●			
2584		●			
2585		●			
2586		●			
2587		●			
2588	●	●	●		
2589	●	●	●		
2590		●	●		
2591		●	●		
2592	●	●	●		
2593		●			
2594		●	●		
2595		●	●		
2596		●	●		
2597		●	●		
2598		●	●		
2599		●			
2600		●			

NUMERO	B.S.	I.A.G.	A.F.C.	A.A.	G.F.N.
2601		●			
2602		●	●		
2603		●			
2604		●	●		
2605		●	●		
2606		●	●		
2607		●	●		
2608		●		○	○
2609		●	●		
2610		●	●		
2611		●			
2612		●	●		
2613		●	●		
2614	●	●	●		
2615		●			
2616		●	●		
2617		●			
2618		●			
2619	●				
2620		●			
2621	●	●			
2622		●	●		
2623		●			
2624		●			
2625		●			
2626	●	●			
2627		●			
2628		●	●		
2629		●			
2630		●	●		
2631		●	●		
2632		●	●		
2633		●	●		
2634	●	●	●		
2635		●			
2636		●	●		
2637		●			
2638	●	●	●		
2639	●	●	●		
2640		●	●		
2641		●			
2642		●			
2643	●	●			
2644	●	●			
2645		●			
2646	●	●			
2647		●			○
2648					
2649					
2650		●			

NUMERO	B.S.	I.A.G.	A.F.C.	A.A.	G.F.N.
2651					
2652		●			
2653		●	●		
2654		●			○
2655		●			
2656		●			
2657		●			
2658					
2659		●			
2660		●			
2661		●			
2662		●			
2663		●			
2664		●			
2665		●			
2666		●	●		
2667		●			
2668		●			
2669					
2670		●			
2671		●			
2672		●			
2673		●			
2674		●			
2675		●			○
2676		●			
2677		●			○
2678		●			○
2679		●			○
2680		●	●		○
2681		●			○
2682		●			
2683		●			○
2684		●	●		○
2685		●			
2686		●	●		○
2687		●			○
2688		●			
2689		●			○
2690					
2691		●			
2692					
2693					○
2694			●		○
2695					
2696	●				
2697	●	●			
2698	●	●			
2699		●			
2700					

NUMERO	B.S.	I.A.G.	A.F.C.	A.A.	G.F.N.
2701	●	●			
2702	●	●			
2703		●			
2704	●				
2705	●	●			
2706	●	●			
2707	●	●			
2708	●	●			
2709					
2710		●	●		
2711		●			
2712		●			
2713		●			
2714					
2715					
2716		●	●		
2717					
2718		●			
2719			●		
2720		●			
2721		●			
2722		●			
2723		●			
2724	●	●			
2725		●			
2726			●		
2727	●	●			
2728	●	●			
2729		●			
2730		●			
2731	●	●			
2732		●			
2733					
2734		●			
2735		●			
2736		●			
2737		●			
2738		●	●		
2739		●	●		
2740					
2741		●			
2742		●			
2743		●	●		
2744		●			
2745		●			
2746	●	●	●		
2747	●	●	●		
2748	●	●	●		
2749		●	●		
2750		●			

NUMERO	B.S.	I.A.G.	A.F.C.	A.A.	G.F.N.
2751		●			
2752		●	●		
2753		●			
2754		●	●		
2755		●			
2756					
2757		●			
2758		●			
2759		●			
2760		●	●		
2761		●	●		
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2763		●			
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2765		●	●		
2766		●			
2767		●			
2768		●	●		
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2770		●	●		
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2774		●			
2775		●	●		
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2777		●	●		
2778		●			
2779		●			
2780		●			
2781		●			
2782					
2783		●			
2784		●			
2785		●	●		
2786		●			
2787					
2788		●			
2789		●			
2790		●			
2791		●			
2792		●			
2793		●			
2794		●			
2795		●			
2796		●	●		
2797		●			
2798		●	●		
2799		●			
2800		●			

NUMERO	B.S.	I.A.G.	A.F.C.	A.A.	G.F.N.
2801		●	●		
2802		●			
2803		●	●		
2804		●	●		
2805		●			
2806		●	●	○	○
2807		●	●		
2808		●			
2809					
2810		●			
2811		●			
2812		●			
2813		●			
2814		●			
2815		●	●		
2816		●			
2817		●			
2818		●			
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2820		●			
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2824		●			
2825		●			
2826		●			
2827		●			
2828					
2829		●			
2830		●	●		
2831		●			
2832		●	●		
2833		●	●		
2834		●	●		
2835		●			
2836					
2837		●			
2838		●			
2839		●			
2840		●			
2841		●			
2842		●			
2843		●	●		
2844					
2845		●			
2846		●			
2847		●			
2848		●			
2849		●			
2850		●	●	○	

NUMERO	B.S.	I.A.G.	A.F.C.	A.A.	G.F.N.
2851		●	●		
2852			●	○	
2853		●			○
2854		●	●		
2855		●	●		○
2856		●			
2857		●			
2858		●			○
2859		●	●	○	○
2860		●	●		
2861		●	●	○	○
2862		●	●		○
2863		●	●	○	○
2864		●	●		
2865		●	●		
2866		●	●		○
2867	●	●	●		
2868		●			
2869		●			○
2870		●			○
2871	●				
2872		●			
2873		●			
2874	●	●			
2875		●	●		
2876	●	●	●		
2877		●			
2878	●	●	●		
2879		●	●		
2880		●	●		
2881		●			○
2882		●			○
2883		●			○
2884		●			
2885		●	●		○
2886		●	●		○
2887		●	●		○
2888	●	●	●		○
2889		●	●		○
2890		●	●		○
2891		●			○
2892		●	●		○
2893		●	●		○
2894	●	●	●		
2895	●	●			○
2896		●	●	○	○
2897			●		○
2898	●	●	●	○	○
2899			●		
2900					

NUMERO	B.S.	I.A.G.	A.F.C.	A.A.	G.F.N.
2901		●			
2902			●		
2903					
2904		●			
2905			●		
2906					
2907			●		○
2908					
2909		●			
2910		●			
2911			●		
2912					
2913					○
2914		●	●		
2915					○
2916			●		
2917		●	●		
2918		●			
2919					
2920			●		
2921					○
2922					○
2923			●		
2924		●			○
2925			●		
2926		●			
2927			●		
2928			●	○	○
2929			●		
2930			●		
2931		●	●		○
2932			●		○
2933		●			
2934			●		○
2935					○
2936		●			
2937		●			
2938					○
2939		●			
2940		●			
2941		●			
2942		●			
2943		●			
2944					
2945					
2946					
2947					
2948					○
2949					○
2950					

NUMERO	B.S.	I.A.G.	A.F.C.	A.A.	G.F.N.
2951					
2952		●			
2953					○
2954		●			
2955		●			
2956		●			
2957		●			○
2958					○
2959		●			
2960	●	●			
2961	●	●			
2962	●	●			
2963		●	●		
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2965		●			
2966	●	●			
2967	●	●			
2968	●	●			
2969	●	●			
2970	●	●			○
2971	●	●			
2972	●	●			
2973	●	●			
2974	●	●			
2975	●	●			
2976	●	●			
2977		●			
2978		●			
2979		●			
2980		●	●		
2981		●			
2982		●			
2983		●			○
2984	●	●			○
2985	●	●			○
2986	●	●			
2987	●	●			
2988	●				○
2989	●	●	●		
2990	●	●			
2991	●	●			
2992		●			
2993	●	●			
2994		●			
2995	●	●			
2996	●	●			
2997	●		●		○
2998	●	●			
2999		●			
3000	●	●			

NUMERO	B.S.	I.A.G.	A.F.C.	A.A.	G.F.N.
3001					
3002	●				
3003		●			
3004	●	●			
3005	●	●			
3006		●			
3007		●			
3008		●			
3009		●			
3010		●			
3011		●			
3012		●			
3013		●			
3014		●			
3015		●	●		
3016		●			
3017		●	●		
3018		●	●		
3019		●	●		
3020		●			
3021		●	●		
3022		●			
3023		●	●		
3024		●			
3025		●	●		
3026		●			
3027		●			○
3028		●	●		
3029		●	●		
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NUMERO	B.S.	I.A.G.	A.F.C.	A.A.	G.F.N.
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3072	●	●	●	○	○
3073	●	●	●	○	○
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NUMERO	B.S.	I.A.G.	A.F.C.	A.A.	G.F.N.
3101		●			
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3110		●	●		○
3111		●			
3112		●	●		○
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3114		●	●		○
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3118	●				
3119		●			
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3141		●	●	○	
3142		●			
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NUMERO	B.S.	I.A.G.	A.F.C.	A.A.	G.F.N.
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NUMERO	B.S.	I.A.G.	A.F.C.	A.A.	G.F.N.
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NUMERO	B.S.	I.A.G.	A.F.C.	A.A.	G.F.N.
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NUMERO	B.S.	I.A.G.	A.F.C.	A.A.	G.F.N.
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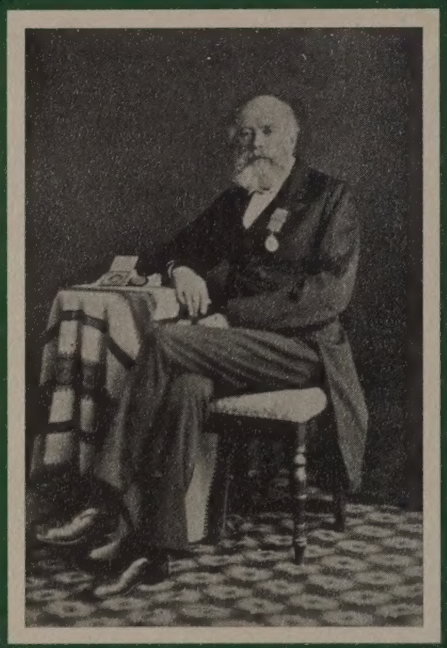

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